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89 GILMER ST., S. E.
ATLANTA 3, GA.

art direction

October 1957
45¢

the magazine of creative advertising

—Tony La Russa



Gussin-Radin Studios, Inc.
220 WEST 42ND STREET • NEW YORK 36, N. Y. WISCONSIN 7-7353

ASSIGNMENT: Perfect job

THERE'S NO MYSTERY ABOUT OUR MASTERY

The success of this studio has been quite astonishing. But it is not in the least mysterious. In fact, it is explained by the word "mastery."

From the outset, we have concentrated on those graphic arts where our mastery is evident: namely, photography in all its phases.

There seems to be no question that in this area we can justly claim mastery — from conception, through shooting the picture, to presenting a finished job that assures perfect reproduction.

Mastery of this sort implies the highest order of designers, set men, photographers, retouchers, craftsmen. Because of this, a photographic assignment entrusted to us is handled with infinitely more than the usual professional skill: it is handled with artistry.

We can become an effective part of your job at any point. Give us your idea, and we'll design the layout. Give us the layout, and we'll return a flawless mechanical. Give us a picture, and we'll give you back a perfect finish . . . in black and white or color.

That about sums up the reason for our success. One thing more might perhaps be said: we offer 'round the clock, 7-days-a-week facilities, at no extra charge for week-end overtime board work.

also pack's only complete photographic and service studio: photography, design, dye transfers, black and white retouching, mechanicals

**PHOTO-
LETTERING
INC.**

216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

New designs by
Hugh Johnson

FROLIC PRODUCES SPARK
Sparkling freshness with c

Johnson Frolic

RADAR DESIGN FULLY MODERN
Fully modernized and complete
RADAR OBLIQUE FULLY MODE
Fully modernized and complete

Johnson Radar Roman and Oblique

WEDGE COMBINES extra i
EXTRA IMPACT with max
READABILITY gives vol

Johnson Wedge 9

Johnson Wedge 10

Johnson Wedge 11

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936

JOHN JOYCE INC.

PHOTOGRAPHY

By

BILL STONE

at

480 Lexington Ave., N.Y.C.

PLaza 8-1815

Fashions, Illustrations, Foods, Interiors
represented by

JOHN JOYCE/MARVIN SAUNDERS

**a completely
integrated staff**

Illustrators

BLOSSOM
CACCIOLA
CAPELLO
GILE
CONEDS
DAUBER
EMMI
GARY
GORSLINE
HARKE
HUGENBYL
HURST
KIDD
KOVARSKY
KUH
LANBAU
LOW
MAC MINIGAL
V. MARTIN
MEDLA
PERIDA
PERL
PROKASKA
RISWOLD
ROTH
ROSSER
F. SCHMIDT
SCHWINN
SMOLEN
SNYDER
SPANFELLER
TREIDLER
WHEATLEY
WILLARD
E. A. WILSON
WINTENBEID

designers

BASS
HAYS
HILL
HOOT YE
D. STONE MARTIN
POWERS
RASKIN
RODEBART
SMITH
WOOLHISER

**photographic
group**

BASCH
BENEBICT
BREITENBACH
BUBLEY
CALLAHAN
COFFIN
GALLIS
LIMSON
RITTER
ROTHSTEIN
TRETGENS

letterers

BERHOFF
WEISS

retouchers

FORINO
FREITAG

**production
traffic**

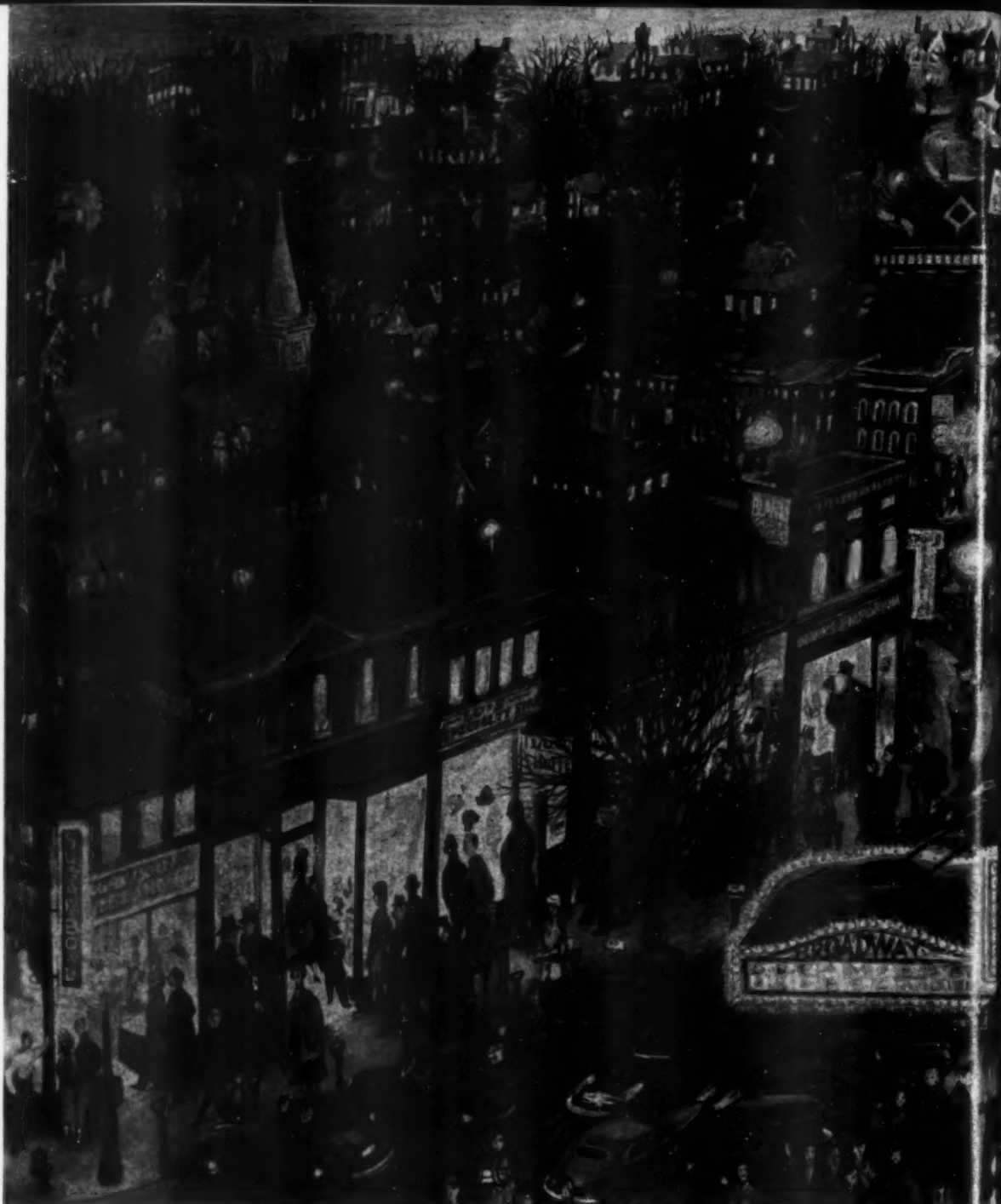
HAAS
PEARSONS
RAYMOND
ROSS
STUBBS

mechanicals

KURS
PINTO
SCHITTORE
WERNER

contact

JOE FERRUZZI
JOEL KARRON
BOB KASSETT
LESTER ROSSIN
ARNO SCHMIDT



PUBLICATION: REDBOOK MAGAZINE

**LESTER ROSSIN
ASSOCIATES INC**

369 Lexington Ave., New York 17
Murray Hill 3 9729

DISTINCTION

40 BESTS International Poster Annual,
5 BESTS in AIGA Annual,
12 BESTS NYC Art Directors Show,
147 BESTS in 14 Annual Art Directors Show

DEPENDABILITY

In the past twelve months we have designed
and produced art for **2137** advertisements,
1605 mailing pieces, and **894** point-of-sale us

A / R T D I R E C T I O N

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

TAX DEFERMENT—A COMMON CAUSE

Artists, photographers, art directors and others in this profession of ours often work for large companies or agencies and are participants in retirement funds.

These funds owe much of their blessings to our tax structure. Since the actual money in the fund cannot be withdrawn until retirement, or at least for a specified number of years, the tax on this deferred income is likewise deferred. The real blessing is not merely in deferred taxes, but in reduced taxes in most cases, since the individual cashes in his fund at a retirement age—when his earnings are low in most cases. Thus the tax on the retirement fund money is usually at a lower rate than if the sum were added to the income of a high earning year.

But what about the freelance? Our field is freelance heavy—with full-time and part-time freelance ADs, photographers, illustrators, retouchers, letterers, etc. These and others who are in the tax category of “self-employed” often have no retirement fund, and if they have one do not enjoy the same tax deferment as do their professional counterparts employed by larger agencies, companies and studios.

Here is an inequity in the law crying to be ironed out. Here is a cause—not earthshaking perhaps—but deserving of our attention. Here is a common ground for all our organizations to work together to make the field a little better for all of us—and more attractive to newcomers. Perhaps a joint committee of the NSAD, NAAS, Artists Guilds, Society of Illustrators, and the various photographic societies could work for such a change in the tax law. •

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"Why don't you come up
to my place sometime....

I'd like to show you my samples"



HENRY DRAVNEEK ASSOCIATES
TONY VENTI STUDIO
152 E. 40 St. N.Y. 16, N.Y.
Tel. MU 3- 5048
MU 3- 6564

business briefs

Not only was 1956 the biggest dollar volume year for advertising, but one of the biggest growth years as well. Expenditures jumped 7.7% over 1955 to \$9.9 billion in measured media. This total is just shy of the \$10 billion predicted for the year and certain to be surpassed in 1957. Unmeasured media account for a little more than half of total advertising and promotion expenditures. Approximately another \$8.9 billion was spent in unmeasured media for a total of \$18.8 billion.

At this rate the 1956 expenditures for art, photographic, design services (2.47% of ad budgets on the average) approached \$467,800,000, as predicted in February's Art Direction. This total is exclusive of editorial budgets.

Where are we going? Printers' Ink estimates a new record total of \$10.2 when final figures for the current year are in. But this isn't as good as it sounds. With new talent entering the field there is an increasing number of individuals and companies sharing the pie. The pie has to grow bigger simply to assure everyone as big a slice as he has grown accustomed to. With a \$1 billion jump in 1955 and a \$710 million jump to 1956 the pie grew handsomely. If Printers' Ink is right and this year's growth is only \$300 million we would be experiencing the smallest growth year in the past decade.

Despite all the records and the huge total billings, then, could it be the field is reaching a plateau in its growth? Most economists still hold to predictions of expanding economy and booming growth in the years ahead. Nevertheless the rate of growth in advertising billings is falling off from 12.6% 1954 to 1955, 7.7% 1955 to 1956, and an estimated 2.9% from last year to this year.

TV, which has been the fastest growing of all media during the past ten years, seems headed for a soft period. Inflation, high costs of shows and other factors brought the networks into late summer with time on their hands, literally. Although the time will be sold, it is worth noting that it is selling more slowly than heretofore and that there is an increase in multiple-sponsorship of shows. Manufacturer's narrowing margins between profits and sales are making them slow to meet high costs of TV advertising.

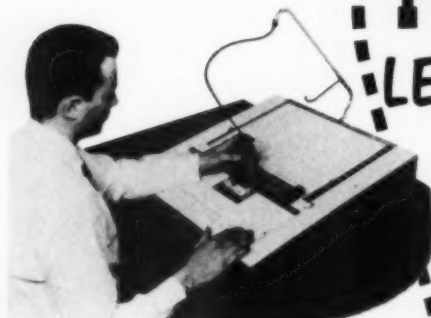
IN CHICAGO, 230 EAST OHIO STREET / IN LOS ANGELES, 3723 WILSHIRE BOULEVARD



CHARLES MAC MURRAY



STEPHENS-BIONDI-DECICCO INC.



anyone can set photographic

TYPE and LETTERING

any style,
any size,
any time...

WITHOUT A
CAMERA OR
DARKROOM

ProType is the easiest, most flexible method ever developed for setting photographic type, lettering, initials—it requires no camera or darkroom! Using a simple working board on a table anywhere in the room, you can set any style or size of type as you need it. You get razorsharp, jet-black images on opaque paper or transparent film.

ProType

PROTYPE IS FLEXIBLE. You can achieve almost any effect with ProType...

- Set a letter, word, line or complete layout
- Set type in "galley" form
- Set type "justified" to column width
- Curve, angle, "jumble" type
- Space type any way you please

Over 10,000 type styles, sizes available
...6 to 90 Point!



DAVIDSON CORPORATION

A Subsidiary of Mergenthaler Linotype Company
29 RYERSON STREET, BROOKLYN 5, NEW YORK
Distributors in all principal cities and Canada

DAVIDSON CORPORATION
29 Ryerson Street, Brooklyn 5,
New York

- ☐ Send ProType Brochure
- ☐ Arrange demonstration

Name _____
Firm _____
Street _____
City _____ Zone _____
State _____

AD-10-7

letters

Huzzahs, boomrays, etc.

Huzzahs and boomrays to John Maass for his article pointing up the fallacies inherent in requirements for "specialization" in jobs demanding "versatility"

Big question? Will he, as an A.D., examine talents' portfolios with an eye to fitting a pigeonhole, or recognize too, that a "curious mind and creative ingenuity" is the stamp of the versatile illustrator.

Siegfried R. Gutterman,
Siegfried/Darsey Studio

First animated newsfilm

I was interested in your story of the first animated newsfilm as produced by Transfilm. (Art Direction, Aug. 1957)

I'd like to set the record straight by explaining that "Studio 47" produced the first animated newsfilm when we did a 60-second animated film news cartoon for the John Cameron Swayze, Camel News Caravan in 1952 on the subject of the 'then' General Eisenhower's return from Europe for the election. I handled the animation and production.

I would appreciate it if you will set the record straight so I can answer my children when they ask, "And, Daddy, what did you do?"

Many thanks and much continued success with your wonderful magazine, Art Direction.

Fred Phillips,
Studio 47,
Berwyn, Pa.

Chuck is CEC president...

In your August 1957 issue of "Art Direction" on page 50, you had a photograph of the judges for the Third Annual Exhibit of Advertising and Editorial Art presented by the Art Directors Club of Minneapolis and St. Paul and The Society of Artists and Art Directors. Below this picture was a cut line saying that I (Arthur T. Cooper) was the President of Charles E. Cooper, Inc.

This is a misstatement. Chuck is the President, and an extremely active one; I am a Vice President, and an extremely active one. Would you mind running a "correction" in your next issue? Thanks.

Arthur T. Cooper

Related credit...

We were tickled to see two Olivetti jobs among the Type Directors winners, but

**THREEDIMENSIONAL
DESIGN WA 9-3359
STANLEY CLAUBACH**



Photo by Bernard Lawrence

Chenault Associates

ADVERTISING ART • AMSTER YARD • 211 EAST 49 STREET • NEW YORK 17, N.Y. • PLAZA 1-0095

RENDERING TECHNIQUES...

No. 5 of a series by

MORT WALKER creates a new cartoon character.

CREATOR OF "BEETLE BAILEY" and "Hi and Lois," King Features' Mort Walker is syndicated in over 800 newspapers. Here's how he originates new characters (this lieutenant has never before appeared in print).



"To create a new character for my Sunday page," says Mort, "I sometimes make as many as a hundred sketches before I settle on one with the right expression and personality. The more freedom I can keep in my sketches, the more humor I can inject. I work with these new PRISMAPASTEL sticks and pencils for just that

reason—they're quicker and freer than other media. Just a stroke or two with the stick gives me a uniform collar or garrison cap . . . and then I switch over to the pencils for details like the brass on the caps. My favorite in this batch is the fellow I've checked—he looks fresh out of officers' school, eager—and gosh-awful dumb."

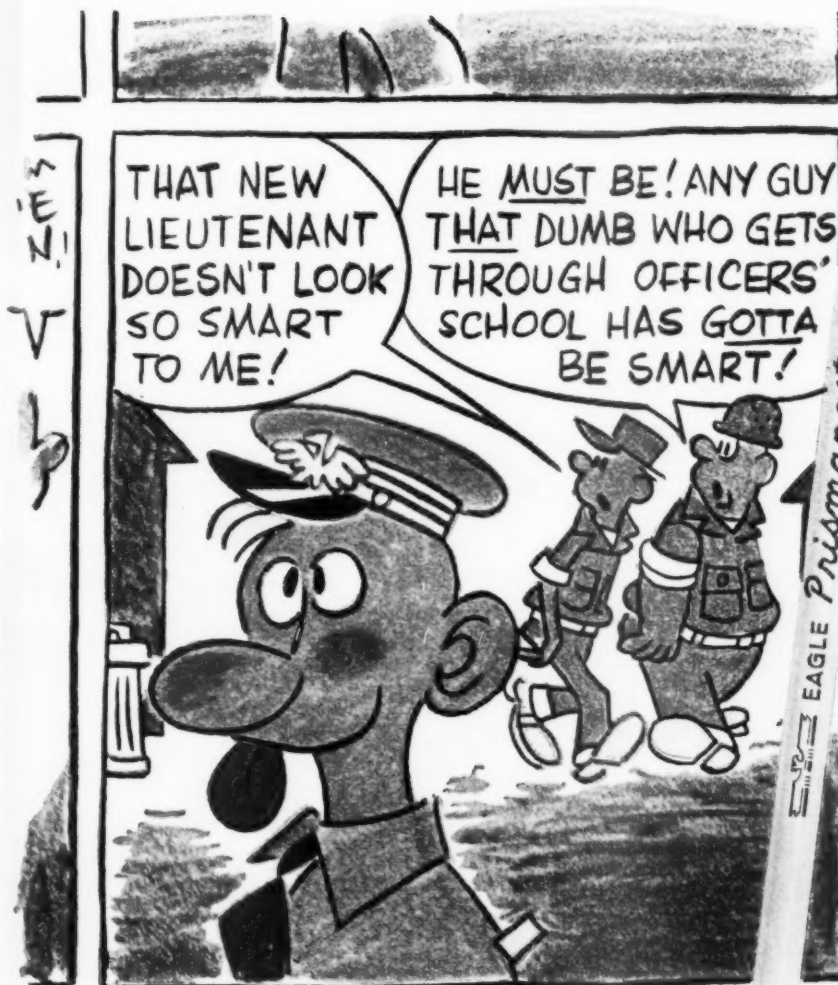
Most experts use

"No
out.
penc
... a
PRI
color
work
but v

E

by

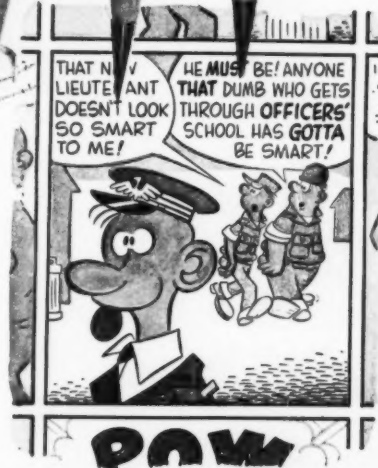
the EAGLE PENCIL COMPANY

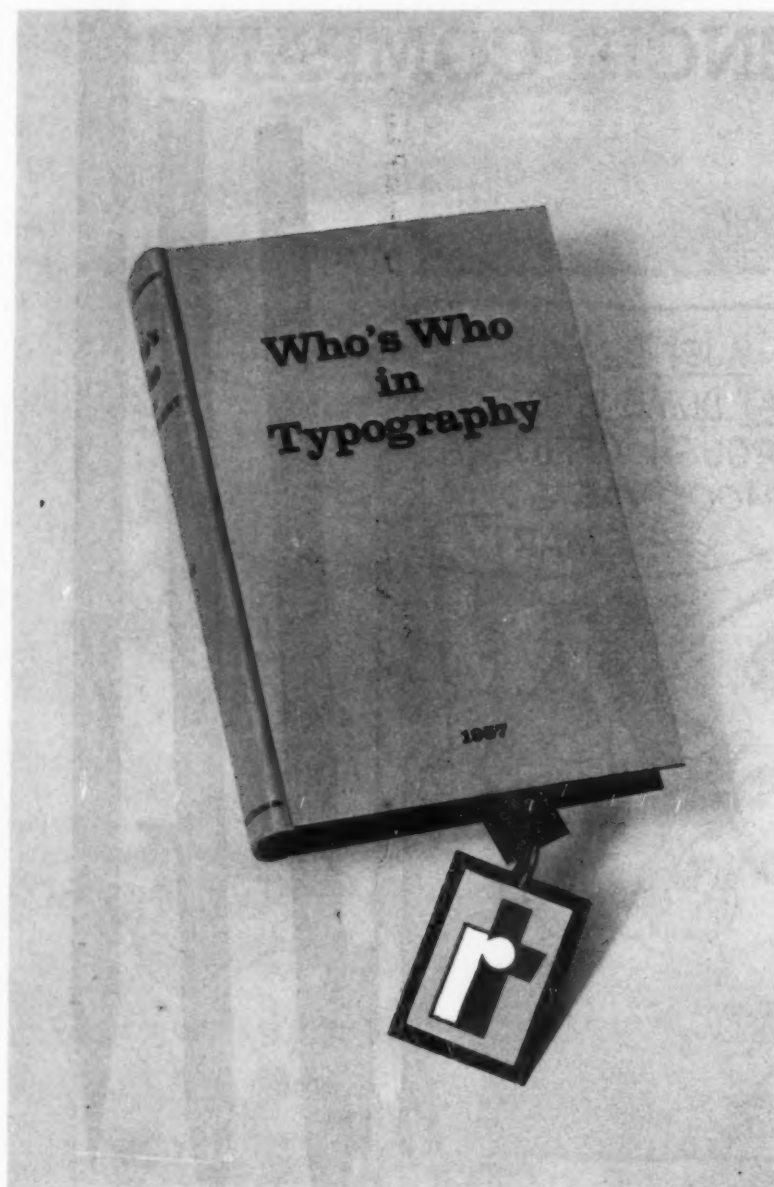


POW

"Now for a more complete drawing, to see how my new friend works out. A quick outline with a black PRISMAPASTEL pencil (I used the same pencil for the lettering) . . . a fast fill-in on the broad areas with the sticks . . . and back to the pencils for the final touches. For a guy with a deadline, PRISMAPASTELS are terrific. No mixing. No messing. They've got every color I could need, right in one set. This makes a difference in the way I work: I could have jumped right into finish without all the preliminaries—but with PRISMAPASTELS being so speedy, why take chances?"

EAGLE® most often





letters

(continued)

chagrined at the omission of the Designers' names.

Could belated recognition be made to Leo Lionni for the Invitation folder and Giovanni Pintori for the Tetractys brochure?

Richard B. Davis, Vice President,
Davis, Delaney, Inc., NYC

A fair question . . .

From the Detroit issue, July 1957, page: 48:



MAGAZINE

Design of Complete Unit
art director: Douglas P. MacIntosh
agency: Campbell-Ewald
artist: Todd Walker
advertiser: Plymouth Division, Chrysler Corp.

This we honestly question! Chrysler Corporation advertising for Chevy?

San Bernardino, Cal.
Bill Lucas, Wm. J. Lucas,


(Editor's lame excuse: our proofreader missed our typesetter's error.)

Just one thing wrong . . .

Naturally I was pleased to see my photographs (#8, page 50) from the recent Twin Cities Art Directors show reproduced in the August 1957 issue of ART DIRECTION. There is just one thing wrong; the photographs were credited to our liveliest competitor.

We enjoy Art Direction and find it an excellent means of keeping tabs on friends scattered across the country.

Clark Dean,
Infinity Inc.,
Minneapolis



DRAWINGS BY POLLY

ad.s/request booklet

polly bolian
32-06 47st
lic.3,n.y. RA8 1514

COURTESY OF AMERICAN WEEKLY

SUPER & HENNESSY-180 E. 80 ST. N.Y.C. N.Y. 10020

S&H S&H S&H S&H

THE LANGUAGE OF COMMUNICATION
NEEDS NO
TRANSLATION
THROUGH DESIGN





TRIPLE THREAT MAN

We don't exactly make layouts in telephone booths but it illustrates one point—the versatility that Bill Connelly brings to the sales staff at Ivan T. Smith Studios. Bill brings with him over thirteen years experience as art director in three top Detroit agencies—Brooke, Smith, French and Dorrance; Campbell-Ewald and, until recently, as art director for D'Arcy's Detroit agency. He has shown his proficiency as art director while working in top AAAA Detroit agencies on more than thirty-nine accounts ranging from automotive to beverage and food products. At present he is mid-west representative for Paul Radkai, well known New York photographer.

As past president of Detroit Art Directors Club, 1956, Bill is popular with Detroit A.D.'s and well respected throughout the art field.

We are proud to have Bill associated with our group.

IVAN T. SMITH STUDIOS

WO. 3-8522

1654 BUHL BUILDING, DETROIT, MICHIGAN



a new, more efficient rubber cement

FLAX "1-COAT" A new rubber cement which will considerably reduce your paste-up time. You coat only the side of the proof to be positioned. It is not necessary to coat the receiving surface. Positioned proof can be easily shifted until pressure is applied. Pieces can be repeatedly lifted without using thinner, and repositioned without applying additional cement. "1-Coat" is ideal for making corrections and working with small pieces. Excellent for friskets. Prices, F.O.B. Shipping Point: FLAX "1-COAT" Cement, \$7.00 per gallon, 4 ounce trial size (prepaid) \$.75, FLAX "1-COAT" Thinner, \$2.50 per gallon.

FLAX ARTIST'S MATERIALS

Los Angeles: 10846 Lindbrook Drive, Los Angeles 24
New York: 40 East 28th Street, New York City 16



RECIPE BOOKS? From the rough idea to the finished job . . . we've done dozens of them . . . a wide variety of layouts in many art and type techniques . . . year after year . . . from many clients. There must be a reason . . . why not try us next time?

CHARLES W. NORTH *Studios* INC.

381 FOURTH AVENUE-NEW YORK 16

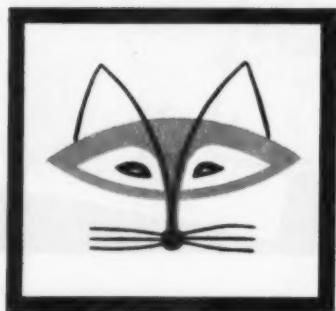
Murray Hill 6-5740





eye like an **EAGLE?**

You've seen a lot of them . . . sharp eyes, piercing eyes, eyes that can detect a flaw or an imperfection in a split-second. You hate to face "eagle eyes" with a job you know has a soft spot in it! But . . . just as quickly as they go brittle when they spot trouble, those same eyes soften and brighten at the sight of fine work, carefully reproduced. You know—as do we—that paper alone isn't the whole answer. But, the right paper improves any job. Specify a Fox River Cotton Paper on something you have going through now . . . you'll like what it does for your work.



FOX RIVER PAPER CORPORATION

Appleton, Wisconsin

Ask for samples . . . you'll find your Fox River merchant listed to the right.

your fox river merchant is listed here

alabama—Montgomery—Weaver Paper Company
arizona—Phoenix—Butler Paper Company
tucson—Butler Paper Company
california
 El Centro—W. A. Scheniman Paper Company
 Fresno—Sierra Paper Company
 Long Beach—Sierra Paper Company
 Los Angeles—Columbia Paper Company, La Salle Paper Company, Sierra Paper Company
 Oakland—Pacific Coast Paper Company
 San Diego—Sierra Paper Company
 San Francisco—Davis-Colton Paper Company
 Pacific Coast Paper Company, Seaboard Paper Company
colorado
 Colorado Springs—Butler Paper Company
 Denver—Butler Paper Company
 Pueblo—Butler Paper Company
connecticut—Bridgeport—Equity Paper Company
 Hartford—Geo. W. Miller & Co., Inc.
 Madison—Geo. W. Miller & Co., Inc.
 New Haven—The Arnold-Roberts Co.
district of columbia
 Washington—The Whitaker Paper Co.
florida
 Miami—Southeastern Paper Co.
georgia—Atlanta—S. P. Richards Paper Co.
idaho
 Idaho Falls—American Paper & Supply Co.
 Pocatello—Consolidated Paper Corporation
illinois—Champaign—Crescent Paper Company
 Chicago—Birmingham & Prosser Co., J. W. Butler Paper Company, Forest Paper Company, La Salle Paper Company, Minneapolis Paper Company
 Peoria—Butler Paper Company
 Rock Island—C. J. Duffey Paper Co.
indiana—Evansville—Butler Paper Company
 Fort Wayne—Butler Paper Company
 Indianapolis—Crescent Paper Company
 Terre Haute—Mid-States Paper Co.
iowa—Cedar Rapids—Butler Paper Company
 Des Moines—Birmingham & Prosser Co.
kansas—Wichita—Butler Paper Company
 Southwest Paper Company
kentucky—Louisville—Superior Paper Company
louisiana—New Orleans—Butler Paper Company
maine—Augusta—The Arnold-Roberts Company
maryland—Baltimore—The Mudge Paper Company
 The Whitaker Paper Co.
massachusetts
 Boston—The Arnold-Roberts Company
 Worcester—Geo. W. Miller & Co., Inc.
michigan—Detroit—Butler Paper Company, The Whitaker Paper Company
 Grand Rapids—Central Michigan Paper Co.
minnesota—Minneapolis—Butler Paper Company, C. J. Duffey Paper Company, The Paper Supply Company
 St. Paul—C. J. Duffey Paper Company
missouri
 Kansas City—Birmingham & Prosser Co., Butler Paper Company, Weber Paper Company
 St. Louis—Birmingham & Prosser Co., Butler Paper Company
 Springfield—Butler Paper Company, Springfield Paper Company
montana—Billings—Yellowstone Paper Company
 Butte—Butte Paper Company
 Great Falls—Great Falls Paper Co.
nebraska—Lincoln—Schwarz Paper Company
new jersey
 Jersey City—Gotham Card & Paper Co., Inc.
 Newark—Newark Envelope Company
new mexico—Albuquerque—Butler Paper Company
new york
 New York City—Geo. W. Miller & Co., Inc., The Paper Center, Inc., Saxon Paper Corporation
north dakota—Fargo—Fargo Paper Company
 Minot—Fargo Paper Company
ohio—Cincinnati—Johnston Paper Company
 Cleveland—Brewer-Chilcote Paper Co.
 Columbus—Cincinnati Cordage & Paper Co.
 Dayton—Nesbitt Paper Company
 Springfield—Nesbitt Paper Company
 Toledo—Cannon Paper Company
oklahoma
 Oklahoma City—Oklahoma Paper Company
 Tulsa—Beane Paper Company
oregon—Portland—Fraser Paper Company
 West Coast Paper Company
pennsylvania
 Philadelphia—Clinton Envelope & Paper Co.
 Pittsburgh—Brubaker Paper Company
 Scranton—Elm Paper Company
 York—The Mudge Paper Company
rhode island
 Providence—The Arnold-Roberts Company
tennessee
 Chattanooga—Southern Paper Company
 Knoxville—Southern Paper Company
 Memphis—Western Newspaper Union
 Nashville—Bond-Sanders Paper Co.
texas—Abilene—Southwestern Paper Co.
 Dallas—Southwestern Paper Co.
 Fort Worth—Southwestern Paper Co.
 Houston—Southwestern Paper Co.
utah—Salt Lake City—American Paper & Supply Co.
washington—Seattle—West Coast Paper Company
 Spokane—Independent Paper Company
 Tacoma—Allied Paper Company
 Walla Walla—Snyder-Creclius Paper Co.
 Yakima—West Coast Paper Co.
wisconsin—Appleton—Woezel Brothers, Inc.
 Milwaukee—Nackie Paper Co., Standard Paper Company
export agents . . . new york
 New York City—Champion Paper Co., S. A.

Better Papers are made with Cotton Fiber

tax talk

MAXWELL LIVSHIN, CPA

New York City Sales Tax

Article 82 of the Rules and Regulations governing the New York City Sales Tax provides that advertising agencies are required to pay the tax on purchases of tangible personal property used by them in connection with the rendering of advertising services for others. Tangible personal property generally purchased and used by advertising agencies in this manner includes paintings, photographs, drawings, artwork, sketches, paper, photoengravings, electrotypes, typography and composition, printed matter, displays, gifts, mailing devices and other materials.

Where an advertising agency sells tangible personal property at retail, it is required to collect a tax upon the receipts from such sales. In such cases, the advertising agency may take a credit for the tax paid by it to its vendors on the purchase price of the property thus sold on any sales or compensating use tax return filed by it within one year from the date of said payment. In lieu of a credit, an application for return of the tax so paid may be filed with the Comptroller within the one-year period.

Article 79 provides that photographers, photostat producers and photo-finishers are required to collect the tax on the receipts from the sale at retail of prints, photographs, photostats, films, blueprints, mountings, frames, and other articles of tangible personal property. They are also required to collect a tax on the sale of services in connection with the production of photographs, sketches, drawings and engravings.

Printers are not subject to the sales tax on purchases of art work, title to which passes to the customer of the printer. Such purchases are deemed to be for resale.

Editor's note: In addition to presenting brief tax facts and data on recent tax court decisions of interest to artists and studio owners, the writer of this column will answer inquiries from readers. Address inquiries to the editor, or telephone the writer at GEdney 6-0934 (Brooklyn, N. Y.)

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.

WILL HE Like IT?

Will the client like your sketches? He will indeed, if you have created exciting layouts made with imported A.W. FABER-CASTELL pencils. For nearly two centuries the Masters have been depending on smooth, graphite-rich Castell—especially the superb soft degrees, HB to 8B. Many Pros go for CASTELL LOCKTITE holder with the gun-rifled clutch and imported CASTELL 9030 leads—the same leads that made CASTELL wood pencil famous. Why let pennies stand between you and perfection? Get CASTELL—today.

A.W. FABER-CASTELL Pencil Co., Inc.
 Newark 3, N. J.

CASTELL DRAWING RETOUCHING REFL

**ancient man
discovered the secret
of casein**



Prehistoric Cow from the Cave of Lascaux

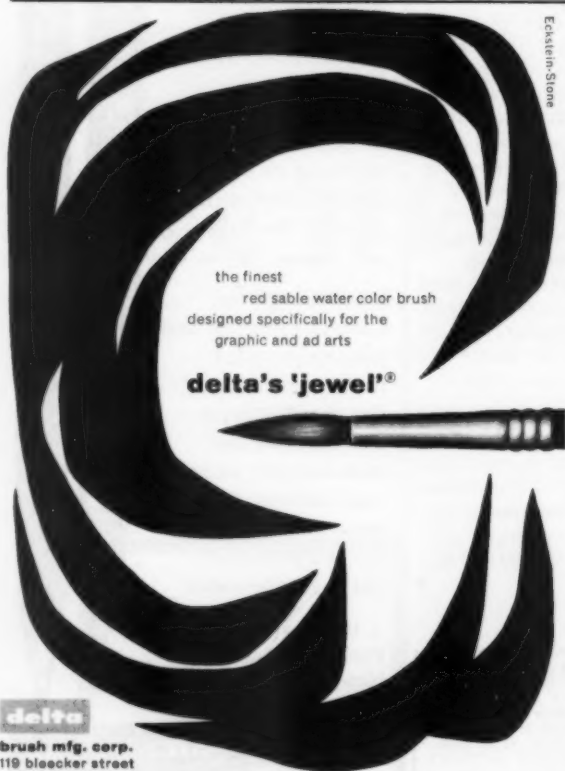
**but Shiva
was the first
to stabilize it**

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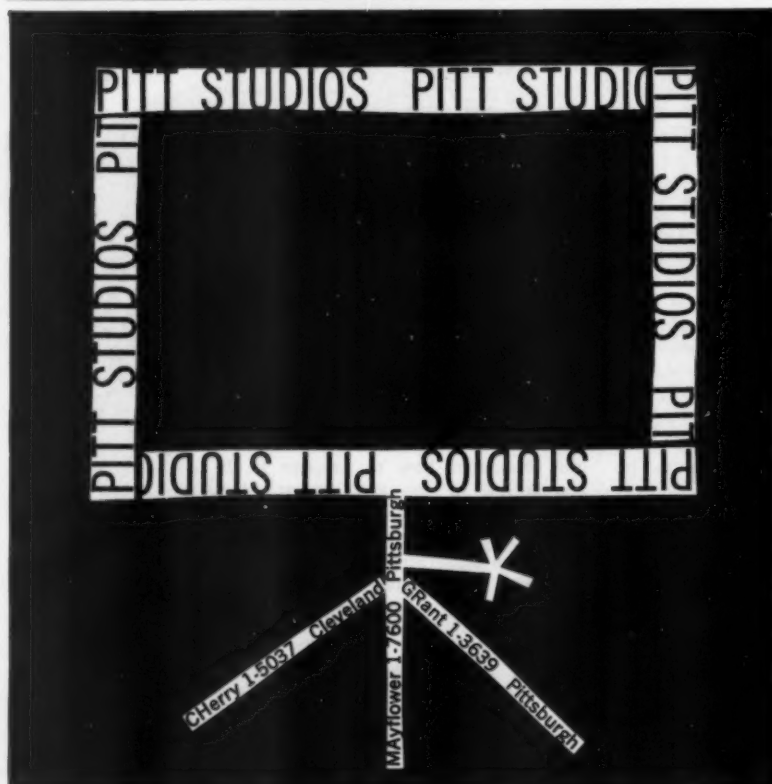
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1957-58 Traveling Exhibit. AWS . . . Through Nov. 3, Louisiana State Exhibit Museum, Shreveport, La.; Nov. 18-Dec. 8, Norton Gallery, W. Palm Beach, Fla.; Dec. 23-Jan. 12, 1958, Joe & Emily Lowe Art Gallery, Coral Gables, Fla.; Jan. 27-Feb. 16, Brooks Art Gallery, Memphis, Tenn.; March 3-23, Davenport Municipal Art Gallery, Davenport, Ia.; April 7-27, Beloit College, Beloit, Wis.; May 12-June 1, Arnot Art Gallery, Elmira, N. Y. Oct. 20, Sculpture by David Smith; paintings by Matta; through Dec. 1, German art of the 20th century; Nov. 13-Dec. 5, recent acquisitions; Dec. 18-Feb. 23, architecture of Antoni Gaudi.

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The building's entrance was facing the street, and the underground parking lot was located directly beneath the main entrance. The building's design was a blend of modern and traditional architecture, with a large, arched entrance and a series of windows that looked out onto the street. The building was surrounded by a lush garden with many trees and plants, and a large fountain in the center. The building was a landmark in the city, and it was a popular destination for many people.

COLOR STOCK

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Art Dir

Artist vs. Agency

DELAYED REJECTION

PROBLEM: After viewing samples of an artist's work, an advertising agency commissioned the artist to make certain illustrations for a catalog, asking for a combination of two styles. Time being a factor, three of the drawings were shown to the art director before the larger part of the assignment had been started. They were sent back to artist for correction, the art director expressing doubt that the work had been done by the artist in question. The AD assigned the artist the balance of the work despite this unpromising start. The agency rejected the entire job upon completion, refusing compensation or opportunity for correction.

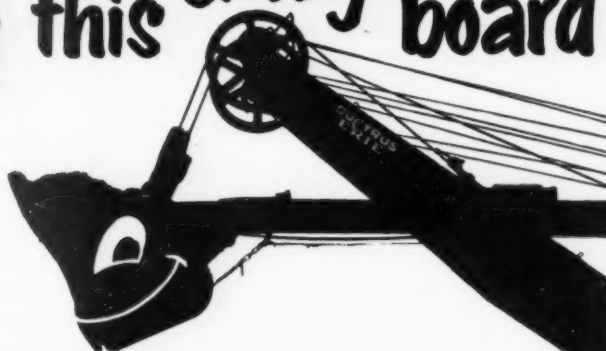
DECISION: The panel felt that if the complaint had only concerned the first three drawings, the artist would have had no case. However, in ordering the balance of the work, the defendants had clearly assumed an obligation. A settlement on the basis of $\frac{2}{3}$ of the agreed price was urged, but the agency's representative balked, pleading the necessity of consulting partner. Mediation was adjourned, but the Joint Ethics Committee was subsequently informed that a fifty percent settlement had been agreed on.



Cover designer

Tony La Russa is a well known letterer and designer of packaging, labels, and alphabets. Born on New York's East Side, he studied at the Art Students League and has maintained his own studio in New York for the past ten years.

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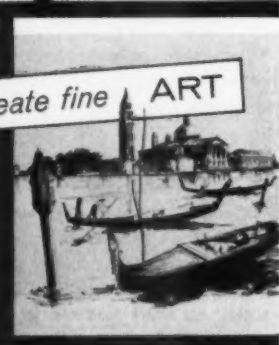
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WATERCOTE PROOFS JOB IN COLOR BEFORE PRINTING: Watercote, a medium for proofing a job in correct colors before printing plates are made, may, in offset lithography, replace usual Vandyke proofs. Watercote has a nonstretching support. With it, all color breaks will show correctly at a glance, saving the extra steps involved in stripping negatives. And any job made up to make albumin plates will make a good Watercote proof.

Watercote is regarded as a fast, inexpensive way to evaluate a job before costly plates are made. All the four-color process work at Parthenon Press, Nashville, Tenn., is being proofed by the method, and many of the two-color jobs go straight to customer for color O.K. Cost conscious customers like to see inexpensive yet accurate proofs without having to pay for extra proof plates, he said. Many proofs can be made with a .005" plastic base. Heavier plastic sheeting is available for jobs that don't have to be folded or bound. Parthenon Press prefers the .010" plastic, because it offers more resistance to tearing and kinking. Proof, from a distance, looks exactly like a printed sheet, but closer inspection reveals sharpness that cannot be attained by any other printing process, Bernard Gasser, of Parthenon Press, maintains.

Watercote works like albumin plate-making except, rather than use metal as a support, an opaque, white plastic sheet which has a very fine grain on one side is used. The sensitive coating bears the pigment of the desired color and is coated onto the plastic in a whirler. Negative to be proofed is exposed in contact with the coated plastic sheet in a vacuum printing frame against an arc light. Then it is flushed with a weak ammonia solution, rinsed with water, and there's the image in color.

Gasser outlined processes to follow in handling Watercote with maximum efficiency by printers. An interesting point



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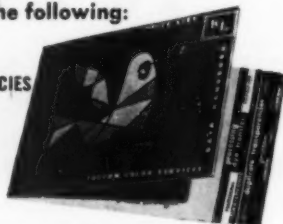
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in handling process colors is that they are not used in the usual order with Watercote. The regular yellow, blue, red, black sequence cannot be followed because the black would take excessively long exposure time to stick on top of the other three colors, so it is put down first. The blue does not like to trap on top of the yellow. Best sequence, according to Parthenon's experience, is this order: black, blue, yellow, red. If the jobs to be proofed are simple line work, the exposure latitude is wide enough to accommodate some of the colors in groups—all the shades of blue could be shot at same exposure time all hues of red and orange grouped under another exposure, and so on. Watercote colors are available in 36 different hues ready to coat on to the plastic sheet. Additional shades may be mixed from these.

A four-color Watercote proof will cost about as much as making four alumin plates for the proof press. But instead of going to press with it, you have the finished proof right there. Gasser advises the process is ideal for plants making their own color separations, but not big enough to warrant buying a proof press. Watercote is manufactured by Direct Reproduction Corp., 811 Union St., Brooklyn.

PRINT GRADE CHART: A new chart enables photo buyers and photographers to talk the same language regarding degree of lightness or darkness or contrast of a print. The "Standard Print Grade Chart" has actual prints on it and is the first major move to set standards for describing these print characteristics. It can be purchased from the Photographers Association of America by member photographers for distribution to clients. It is 11x17, has three 5x7 prints made from the same negative. Each varies in depth, contrast, general effect. Type A is deep, soft, best for some lithographic uses. B is "normal" and ideal for letterpress reproduction. C is light, contrasty and suited to newspaper reproduction. Further data from the PAoFA, 152 W. Wisconsin Ave., Milwaukee 3. Single copies, \$2.00.

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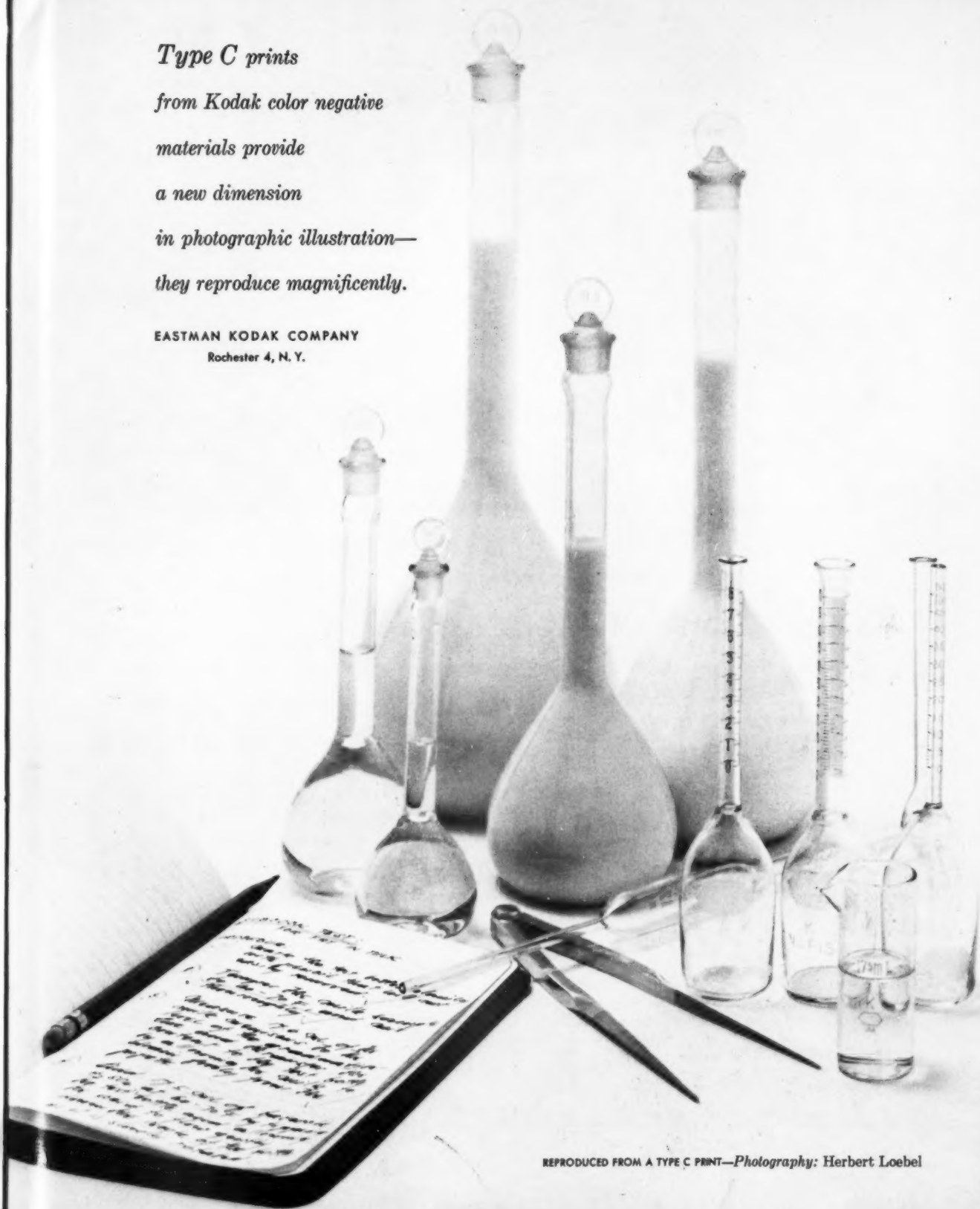
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Literature and technical information on both papers are available from Mosinee Paper Mills Co., Mosinee, Wisc.

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New 78-page specimen book is being issued by Boro Typographers Inc., 37 E. 21st St., New York 10. Shows over 350 designs—old standards as well as new domestic and imported faces. Special sections shows decorative material, and film lettering styles.

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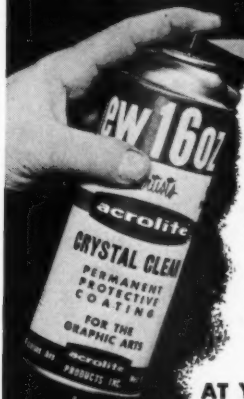
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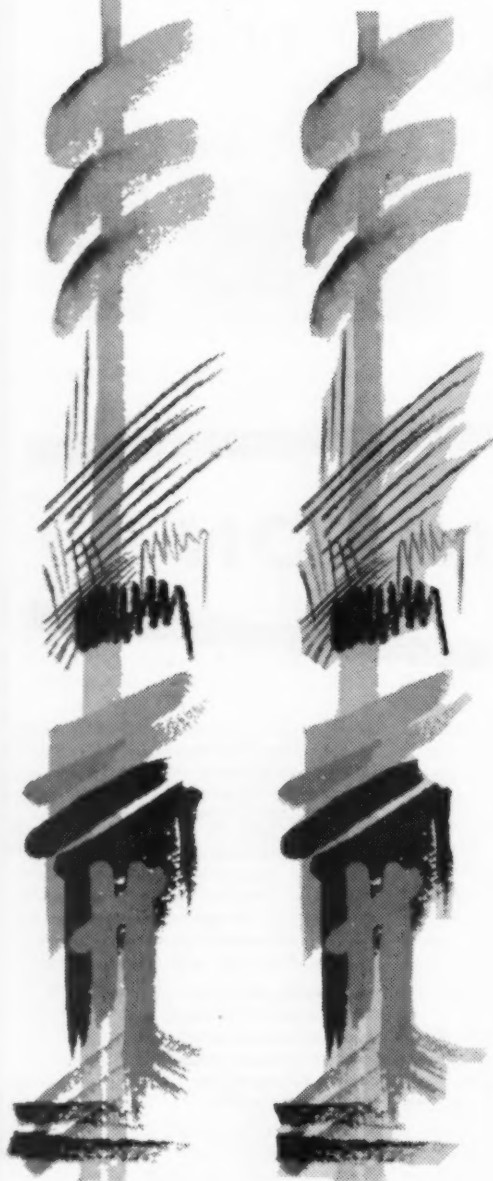
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Nashville ADs award scholarship

The Famous Artists Course Award presented annually by the Nashville club was won this year by Don Boggs, recent high school graduate. Here he is receiving his award from club president, left, John Furlow. With the Famous Artists competition over, club now plans to sponsor a local Christmas seal design contest, purpose of which is to stimulate interest in the campaign conducted by National Tuberculosis Association. All interested persons in the Nashville area may enter. Several prizes will be offered for best designs. Each entry will be submitted to the national association which will set up a committee to choose the 1959 seal design.

Pittsburgh club meets Oct. 24, Nov. 21

Pittsburgh AD club plans to hold regular meetings of the full club Oct. 24 and Nov. 21. The board of directors met Sept. 5 at Ketchum, MacLeod and Grove. The Where To? Symposium Oct. 4-5, held in conjunction with the First Annual Exhibition of the Art Directors Society of Pittsburgh, was at-

tended by over 400 persons. Keynote speaker was F. J. Close, manager of market development of the Aluminum Company of America. He spoke at the Awards dinner. Close, noted in his industry for supporting good design, was involved in the design project for the Alcoa Building and its appointments, as well as his company's "Forecast" and "Care-free Home" programs.

Speakers Oct. 5 included Dr. Robert J. Williams, project director for Alfred Politz Research, Inc.; photographer Bert Stern; Paul McCobb, furniture and furnishings designer and creator of the U. S. pavilion at the 1957 Triennale de Milano; Mildred Morton, executive editor of Vogue magazine; designer Walter Margulies, partner in Lippincott & Margulies.

The AD club show was previewed at the symposium. Show judges were Suren Ermoyan of Lennen & Newell; Paul Smith of Calkins & Holden; photographer Leslie Gill; Herb Lubalin of Sudler & Hennessey; and illustrator Albert Dorne. Over 800 pieces were submitted. Jim McIntyre and Norm Rosfeld were co-chairmen of the judging committee.

Fall meetings programmed under the leadership of Walt Connor included the September appearance of Robert Pease, assistant executive director and chief engineer of the Urban Redevelopment Authority, who spoke on Pittsburgh's "new look" program. Scheduled for October or November is Carl Hubley of Storyboard, Inc. Bill Libby, president of the Associated Artists of Pittsburgh and teacher at Carnegie Institute of Technology, is also scheduled as a fall speaker.

Club plans to work more closely with

Carnegie Tech. To further this program, a conference was held with Dean Rice and Howard Worner of the institute, for a program to get underway this fall. The club also is preparing a program of work with students at the Art Institute of Pittsburgh.



Richmond club joins NSAD

Latest club to join the National Society of Art Directors is the Richmond AD club. Here is president Alfred Cascino, of Cargill & Wilson, Inc. Other officers: vice president Frank Mann, of A. H. Robins Co.; treasurer Barbara Shiers of Thalhimers; recording secretary George Riddick, of Lindsey & Co.; corresponding secretary Kenneth Rowe of Lindsey & Co.

Philadelphia club designs idea sheet

Mailings of the Philadelphia AD club are accompanied by an "Idea Sheet," a mostly blank sheet headed "Ideas for the

good of the club." Three sentences encourage members to fill in the blank space with ideas for club work. At bottom of page is mailing instruction.

At the club's annual business meeting members saw two films, Advertising Art Around the World, and a UPA film lent by CBS, The Boing-Boing Show. Club now has a membership of 255.

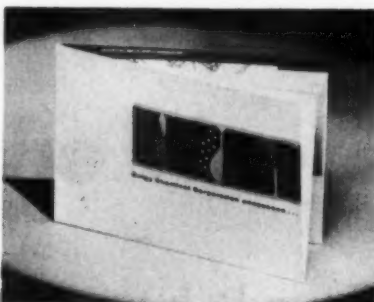


Rochester ADs elect New officers of the Rochester AD club for the coming year pose happily. Center front and holding gavel of office is president Emery Carey. He is surrounded by, left to right, Sherm Nelson, two-year executive board member; vice president Dan Marciano; secretary John Jordan; and treasurer Mike Corrigan. Herm Wild, two-year executive board member, was absent when photographer was present. Executive board members Bud Sibley and Don Elmslie will finish their terms this year.



Lester Loh named senior vp at Mathes Lester J. Loh, a director of J. M. Mathes since 1934, has been elected senior vice president of the agency. His new post will relieve him of many administrative duties and allow more time to coordinate agency's creative activities with services

of other departments. He is a past president of the New York Art Directors Club.



Abstract + specifics Abstract renderings of chemical symbols plus detailed location map of new plant site were used by New York design consultant Gene Walther for change of address folder for Geigy Chemical Corp. Front cover in red, black and yellow has organized pattern of symbols. First fold spread continues colors, shows new headquarters. Next fold, 15 1/4" x 10", has map, including routes for a 20-mile radius. The whole folds down to 5 1/4" x 7 3/4".



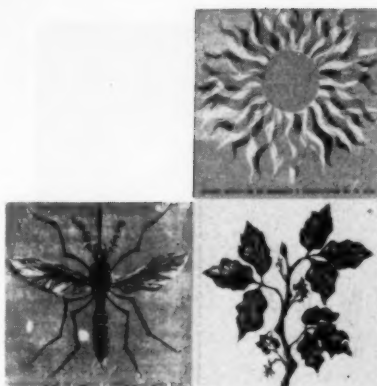
Food touch for fashions Recent trend of fashion touch for foods reverses with this food touch ad for fashions. Links strawberries and men's suits, for emphasis on luxury product's conversion into nonluxury item. Copy explains strange juxtaposition of suited figure on box of berries. Thus puzzling picture leads reader to note copy perhaps more than usual. And then picture receives reinforcement—its logic for ad theme explained.

Ad says just as berries in winter were once considered luxury item, until food processing made product a nonluxury item, just so with these suits. Machines now give handcrafted results. Full page full color ad broke series Sept. 29 in New York Times Magazine, smaller space insertions in supplement groups. Outlets to run ROP ads in newspapers. Also being used, direct mail, window displays, in-store gimmicks—all on strawberry theme. Account: Gramercy Park Clothes. Agency: David J. Mendelsohn. AD: Joe Bickel. Fashion art: Lou Beres. Strawberry art: Ralph Heinzerling. Creative direction and copy: Edwin Hanft.



Posters USA tour the country An exhibition of more than 70 American posters ranging from earliest on record through World War I is presently touring the country, under the auspices of American Heritage, the American Federation of Arts, and the Detroit Historical Museum. Editors of American Heritage selected the show from the Levi Berman collection of 5000 posters from all over the world. AFA is handling the booking of the show—\$135 to its members, \$160 to nonmembers, for three-week exhibit. The Detroit museum constructed all display properties. Daniel Kinsler, chief preparator of the museum, designed the exhibit. The show, which opened in Detroit for the city's 256th anniversary, went to Miami Beach Art Center in October (through the 17th) and will open Dec. 5 at the J. B. Steed Museum, Louisville.

Next February it will be at the Philbrook Art Center in Tulsa. April 16-May 5 it will be at the Charles and Emma Frye Museum in Seattle. Booking information from Mrs. Nina Kann, AFA, 1083 Fifth Ave., New York.



4color woodcut For direct mail piece for direct mail to be distributed in South America, three woodcut illustrations by Marianne Davidson were used by ADs Mack Stanley and Georgia Robinson. Olive, red orange, black and gray were used for six sided piece. Illustrations inside—each suggesting reason for using product (Caladryl) with a line of type apiece. Out sides have trademark and sig in colors on white, for front and back. A block of type for sales message on third back. Illustration was handled through Stephan Lion. Agency: Mack Stanley International. This piece won silver medal in its field in the Detroit AD show.



H.I. photography Volunteer campaign plus pithy lines for Greater New York Fund, by BBDO, uses human interest photography by Henry Haberman, ADing by Harold McNulty and Lou Thomas. At first layouts were made with stock shots and followed New York Times circulation format. Then permission was received from the Fund's participating organizations for shooting on the spot. Over a

period of two weeks 1000 pictures were taken of the work of the community services. Five were picked, then copy was written. Each has bleed illustration, b/w, with a type line summing up the work of one organization. Head is in yellow. At the bottom, all ads carry same "give" message in black on yellow background strip, sig line in white.



Louis Sardella Parade's new AD
Louis Sardella, formerly with Colliers, Pageant and Seven-

teen, has been appointed art director of Parade magazine, succeeding Ed Wade, who becomes picture editor of This Week. Sardella's awards include the Salmagundi Club Prize, the Joseph Isadore Gold Medal, and the Julius Hallgarten Award from the National Academy of Design. Wade, who was NSAD air force stamp chairman, is program and publicity director and assistant secretary of NSAD, those duties centering around new clubs which may qualify for membership. He is also second vice president of the New York club.

PDC-NYU packaging conference Oct. 23

A one-day conference on Role of Packaging in Integrated Marketing will be held at New York University's Vanderbilt Hall, 40 Washington Square South, Oct. 23. Cosponsored by Package Designers Council and NYU's Graduate School of Business Administration, the program will feature a talk on the conference theme, by Dr. Dudley Maynard Phelps, president of the American Marketing Association, and a panel discussion on How Marketing is Applied to Packaging. The panel speakers will include package design consultants, mar-

keting and management consultants, and marketing research authorities.

Cochairmen of the conference are Dr. H. W. MacDowell, associate professor of marketing at NYU, and Robert I. Goldberg of the Package Designers Council. Participating NYU faculty members include Dr. Hector Lazo and Dr. Arnold Corbin, professors of marketing at the graduate business school.

Conference information is obtainable from Dr. MacDowell at NYU Graduate School of Business Administration, 90 Trinity Pl., New York 6.



Fresh type/art design in corporate campaign

Corporate campaign ads for E. W. Bliss Co., who make metal-working machines, use fresh design and type/art layout. The ads run in 2-color (red and black, and various tints of same) in Fortune and in b/w in Wall Street Journal. ADs: Frank Mayo of Monogram Art Studio and Don Dodge of Feeley Advertising Agency. Lowren West of Monogram is artist. Progressive design was chosen by Bliss to reflect its own personality—progressive though in business 100 years. Each ad features a different machine, in symbolic artwork. Campaign, which experimented at first with photography, discarded it in favor of artwork to evade photography's realism and specificity, according to John Feeley.

New York show previews March 31

The 37th annual New York Art Directors club show will be held at the Waldorf Astoria April 1 through 10, with preview scheduled for March 31 at the Waldorf. The Awards Luncheon will be held April 1. The Third Annual Visual Communications Conference will be held April 2 and 3 at the Waldorf.



Another movie title used as trademark Distinctive lettering/art treatment in ad campaign for A Hatful of Rain is used in poster and other ad materials. Here the lettering of title surrounds figures, in other ads it may be placed to right and bottom of figures, the whole reduced to act as trademark and superimposed on page design using other illustration. Kaiser Sedlow and Temple Inc., who have written and designed campaigns for other movies, originated copy and art for campaign from script before film was shot.

KS&T's comprehensives, in many cases, were used by 20th Century-Fox as finishes for both illustrations and lettering. KS&T did ADing, artwork, lettering, copy. This poster has mainly blue background in impasto effect (shot through with warmer red tones), with white and light blue lettering, figures in flash tones.



Vivid photography for sound feeling Sound of the percussion section in solo work is projected by Urania's award winning record album cover by photographer Jerry Tiffany. Color and movement, dramatically used, won for Tiffany Billboard's first prize in the classical instrumental division, Second Annual National Record Album Cover Contest. Tiffany photographed against black. Red was printed litho under the black for rich warm effect. Background serves as good foil for highlighted stroboscopic shot of cymbalist in golden yellow, red orange, purplish blue. Railroad Gothic type, marching down front center of design, uses the strong yellow in center, pale shades of purple and white above, blue below. Authentic looking model is Irving Werbin, who ADed the job.



Gay feel through cutouts + photography A youthful, gay feeling is lent to ad for DuPont Women's Wear Junior Market through use of light and bright paper cutout backgrounds by Walter Einsel for color photography by Diane and Alan Arbus. Designed for Seventeen, two 2-page spreads (1 spread here) achieve same mood as publication. Clean layouts are not static, have rhythm but escape busyness. Each illustration design and color scheme dictated by proper display of garments. Mood of the ads is to also establish "modern spirit and carefree performance of the duPont fibers."

AD: Burt Wells. Lettering: Sam Marsh. Retouching: Bill Way. Copywriter: Peggy Prag. Models: Upper left, Carol Lynley and John Klimo. Lower left, Dina Mori, Ed Newell and Milly Perkins. Right, Patsy Shelly. Agency: BBDO.



Unusual illustration, design spots product A first insertion in the fall campaign for TruFit Socks uses products on girls' legs atop college-boy model. This color page layout uses type within illustration. Another page in b/w has illustration for

A black and white photograph of a modern building. The structure features a large, cantilevered concrete slab that extends over a lower level. On the right side of the building, there is a series of triangular openings or windows. The building is set against a dark background, and the foreground shows a textured surface, possibly a roof or ground.

Milwaukee Art Institute director Edward H. Dwight announced the inaugural exhibition, through Oct. 20, is the most important in the city's history, with over 100 paintings, water colors, drawings and prints by El Greco, Rembrandt, Goya, Van Gogh, Cezanne and Picasso.

Pickets of the Blueprint, Photostat and Photo Employees Union, Local 24910 have been withdrawn from their monthslong line at Robert Crandall Associates, one of the largest custom color labs in the city. The union also agreed to Crandall's demand that reported violent acts performed and threatened against nonstrikers be stopped. Although legally the strike is still on, with NLRB yet to decide the issues, and settle complaints of both parties, Crandall did succeed in overcoming a major source of irritation to the firm.

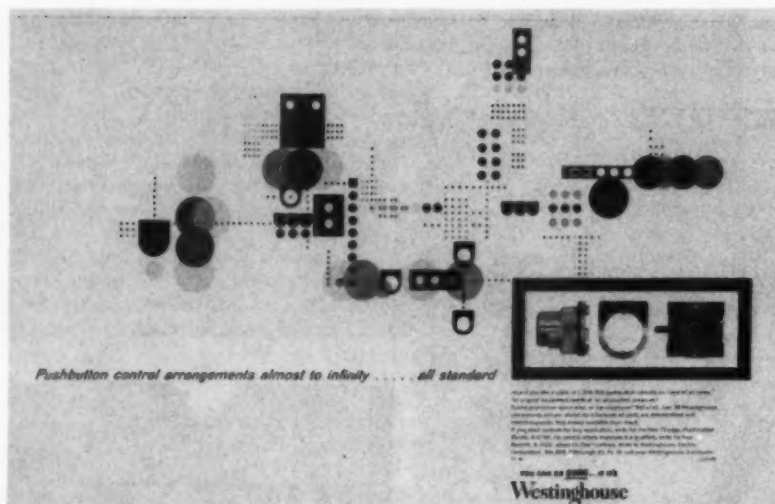
[illegible]

Advertising Research Foundation's board of directors has approved a financial plan for an industry-wide Consumer Magazine Audience Study. Field work will be done by the Alfred Politz Research organization. The project, to be supported jointly by magazines, agencies and advertisers, will be the first designed to provide comparable audience data on

The foundation plans to hold a third annual conference Nov. 14 at the Plaza hotel. Further information from ARF, 3 E. 54 St., New York 22.



Monsanto modernizes New trademark for Monsanto Chemical Co. is really revise of old trademark — now modern, forward looking and with more legible design. Monsanto, Gardner agency and Needham, Louis & Borby all contributed to the new trademark. Gardner of St. Louis has Monsanto's corporate and chemical divisions accounts. NI&B has the Monsanto plastics account. Needham's New York office contributed some 40 layouts, and after all ideas were in (theirs and Gardner's and Monsanto's) Needham's Chicago visual research laboratories tested designs for legibility, etc. Final decision made this more deeply notched background M with hand-lettered Gothic logo the new trademark. The big M can be used as black in b/w ad, or (usually) red in color ad. Lettering by Gardner, is white. AD for Needham: Richard Owen. AD for Gardner: Rudolph Czufin, exec. AD.



Abstractions in industrial ads

If the industrial ad field is jammed with some of the most prosaic, format-bound ads, it also is blessed by some of the most visually adventuresome. Above is an example. AD was Barron Hoffer. Studio, Lou Federman. Type setting by Type and Art. Agency, Fuller & Smith & Ross, Cleveland. This ad was produced in 1956, has been judged one of ten best FS&R ads of the year, and won top Starch ratings.



Relaxed portraiture at the Met

The "Faces in American Art" show at the Metropolitan has 127 photographs of famous artists, 68 of them photographed by S. J. Waintrob of Budd Studio. Waintrob uses natural light and "natural" poses to achieve characteristic expressions of artists portrayed. He's found that big cameras and lights scare the subject, result in strained, unnatural expressions and attitudes, though such techniques may achieve better photographs technically. Representative of Waintrob's work are these two—Marcel Duchamp at his chessboard, Julio de Diego surrounded by his work and tools. All the Waintrob photographs at the Met are unretouched. He used Plus X type film. To get the Duchamp piece, he turned off light over chessboard, focused on blue of flame when Duchamp struck a match. Reading was 1 second at 5.6. For de Diego, reading was 1/2 second at 5.6.

Photographer Waintrob has a book coming out shortly—a collection of portraits of American artists. The Metropolitan show will go on tour, sponsored by AFA, after closing in New York the end of this month.



Artists Guild studies employment requirements

Topic of the Nov. 11 meeting of the Artists Guild is What the Artist Should Know—View from the Art Employment Agency. A panel discussion, moderated by Sam Sedano, the guild's program chairman, will include the views of guest speakers Caroline Fleisher of the Walter Lowen Agency, Barney J. Hunter of Jobs Unlimited, Jim Boyle, of Allan Kane Placement Agency and Frank Ryan of Artists & Copywriters Agency. Exhibits by general illustrator Wallace Saaty and advertising artist Clifford Glynn will also be part of the evening. The artists will be on hand to discuss their work with viewers. Nonmembers are invited. Meeting time, 7:30 p.m. Place, Society of Illustrators, 128 E. 63 St.

The guild's Oct. 21 meeting has guest speaker Mrs. J. Bourges Mayfield, head of the Bourges Color Corp. She will discuss and demonstrate new techniques and uses of the Bourges method of color separation. Guild also will have on exhibit the work of Bruno Junker, industrial illustrator, and Georgette Boris, women's and children's fashion illustrator. Both artists will be present to answer questions on techniques, mediums and particular problems in their respective fields.

"Package most powerful"—Herbert H. Meyers

In an article for Manufacturers Record, Atlanta Paper Co.'s director of design Herbert M. Meyers noted that "the package is the most powerful available visual symbol . . . to promote and sell . . . product." Writing on Package Design in the Industrial South, for the Conway publication, Meyers underlined the importance of the package in moving goods: "It provides the most direct and often the only means of communication between manufacturer and consumer. While advertising sets the stage for a sale—the package on the shelf must complete the cycle by acting as a positive sales stimulant."

In a direct appeal to his readers, mostly top Southern business executives in manufacturing, Meyers insisted that packaging decisions must be on a top management level—the only level which can give the designer the company's goals, policies and plans. He urged that more southern companies set up packaging committees, work closely with designers.

Tv picture— more films, color

The 1957-58 television year will offer viewers 66 percent filmed shows, during important evening hours, 25 percent of them in color. Last year's programs showed 56 live to 55 filmed. This year there will be 55 live to 65 on film. Biggest switch is registered by NBC with 21 filmed show offerings this season, compared to 14 last. ABC jumped from 17 to 21, and CBS will offer 23 (they offered 24 film shows last year). Various film lengths with half-hour programs (417) predominating are offered. Advertisers are increasing alternate sponsorship. Only 48 sponsors have their own shows this year—last year the number was 64.

ABC may have regular color programs in 1958, fall season. CBS is offering Lowell Thomas' series, one-hour filmed, in color beginning this month. They have offered other programs in color occasionally. NBC, though, has color shows planned for Steve Allen, George Gobel and Eddie Fisher (split), Rosemary Clooney, Perry Como, Hit Parade, Kraft Theatre, Chevy. This comes to about two hours daily. All sponsors will meet color cost production at the network this season. This is expected to increase advertising costs by about 10 to 15 percent. NBC plans to add 67 percent color, over last year's use. And of some 117 special programs, 26 will be in color.



Supima is supreamer Until just a few years the world's best cotton came from Egypt. But now, from the Southwest—Arizona, Texas, New Mexico, comes a long-fibre cotton



To sell beauty, show beauty

Continuing the swing toward fashion feel in trade ads is this Kreiser ad, one in a series. Company and its agency, Zlowe Co., believe it is just as important to build the proper brand image in the trade as among consumers. AD was Joe Goldberg, photographer was Melvin Sokolsky. Other ads in series used photography by Jerry Tiffany, drawing by Ben Blake who also ADed his piece.



The missing model

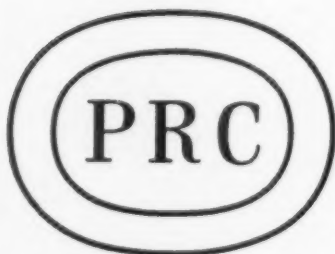
The woman who wasn't there is the star of the Country Tweed ads prepared by Ashe & Engelmores. No eyepatch. No bald head. No Lambretta. No tatoo. No model at all. Situation ads show coats in luxurious setting, lets the woman looking at the ad put herself into the coat with ease. AD was Edward Rostock.

with a lustre, silkiness and strength that establishes it as the world's finest. Current series of ads point two facts about the new, rapidly accepted cotton. Top designers are using it. It is grown in

America. AD Gene Federico (Douglas D. Simon Advertising) and photographer Jerrold Schatzberg have made Western symbols dominant—lassos, riding boots, cactus plants, to name a few.

Aiming design to achieve maximum communication effectiveness is making bedfellows of designers and researchers. Researchers are of many kinds—the statistic counter, the shelf tester, the psychologist, the color analyst, the pure researcher more concerned with developing sound techniques than with commercial applications, the applied researcher including the many specialists who work in the advertising and packaging fields—all these are of importance to the designer and the designer's clients in that they help supply the information the designer needs to make his ad or his package as sharply aimed at its market as it is esthetically conceived and executed. The ad and the package today must be more than meets the eye, literally. It must be effective as well as beautiful, and, if need be, effective instead of beautiful. This fact may horrify some designers with high personal esthetic standards, but it is nevertheless a business fact of life.

The PRC, sponsored this past Spring by the design firm of Lippincott & Margulies, took a giant first step in bringing together designers, clients and all kinds of researchers. Most of the discussion was of interest to readers of *Art Direction* and will be reviewed here in future issues. Following is the analysis of "Symbolic Communication in Packaging" by Barbara Kaye, Senior Project Director, Market Planning Corp., an affiliate of McCann-Erickson, Inc.



to communicate, design must be aimed at

the receivers level of reception;

the Package Research Conference considers

how to best aim package design

aimed design . .

The Package as a Symbol

We all know that in today's marketing situation various brands within the same product field often tend to have few discernable physical differences. From blind product tests in many fields we have found that the most brand loyal of consumers cannot in any way differentiate their favorite brands.

Consequently we have postulated that the consumer's brand loyalty is determined, not so much on the basis of product, but rather, on the basis of brand image. As we know, a consumer's image of a brand is a function of all the consumer's experience relating to that brand . . . the advertising, public relations, marketing policies, and, of course, the package.

A further question we must ask, however, is what specific elements in the brand stimuli determine brand loyalty. I would like to suggest that a major determinant of brand loyalty is the unconscious symbolic communication in the brand stimuli. There are two reasons which have lead to this assumption. First, we know that certain brands pre-



Degas: Softness and frailty



Lautrec: Disillusion, arrogance, hardness

select consumers with similarities in unconscious elements of personality. Let me explain this for a minute. Gasoline studies have shown that a certain brand of gasoline tends to pre-select consumers who are passive, dependent personalities. Another brand pre-selects aggressive, power-oriented people. Now passivity, dependence, and aggression, though reflected in behavior, are unconscious elements in personality. Thus we hypothesize that the brand, to select such consumers, must communicate to their unconscious.

The other reason we postulate that symbolic communication is an essential element in brand loyalty is that in certain product fields not only the product, but the manifest claims in the advertisements, packages, etc. are indistinguishable. And yet, brand loyalty does prevail in some of these fields.

What is symbolic communication? First let me say that any given piece of communication can be thought of as delivering a message on essentially two levels . . . the symbolic level and the manifest level. The *manifest* level is communication between observable con-

tent and conscious, rational mental processes. The *symbolic* level is communication between latent content in the package, the advertising, etc., and emotional levels of the mind.

For example, the *manifest* content of the phrase, "It's raining outside" means exactly that. *Symbolically*, however, a host of feelings are communicated to the emotional levels of the mind with this simple phrase. "It's raining" communicates to many, I would think, feelings of gloom, depression, anxiety, pessimism. We see this in the use of rain in the movies and TV all the time. How often does someone get murdered in the movies on a fine, sunny day?

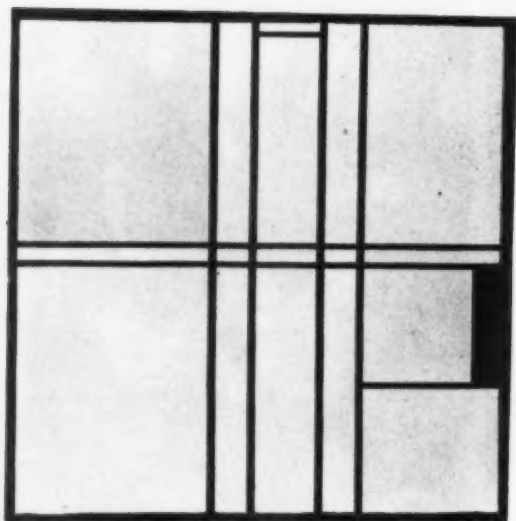
Before discussing the role of symbolic communication in packaging, I'd like to demonstrate how symbolic communication operates in relation to art. Let us take two realistic paintings, a Degas ("Dancers") and a Lautrec (Chilperic), realistic in that it is easy to see what the artists wanted to represent. Manifestly, both artists are portraying dancers.

Degas, it seems to me, through the colors he has chosen to use and the

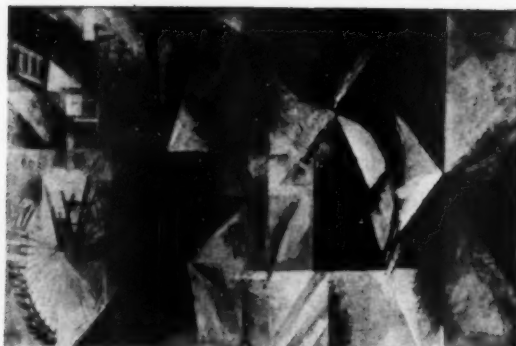
delicacy of line, has communicated a feeling of feminine grace, softness, frailty, and at the same time, dedication to the dance. Lautrec, with coarser lines and different color choices, communicates feelings of disillusion, arrogance, hardness and a desultory attitude towards living. Thus, though the *manifest* communication in these two paintings is fairly similar, the *symbolic* or emotional communication is highly divergent. We can say, I believe, that the important differences in the communication of these paintings are a consequence of the symbolic content in each.

Since packages are more often abstract in design than realistic, let me explain how symbolic communication operates in abstract paintings.

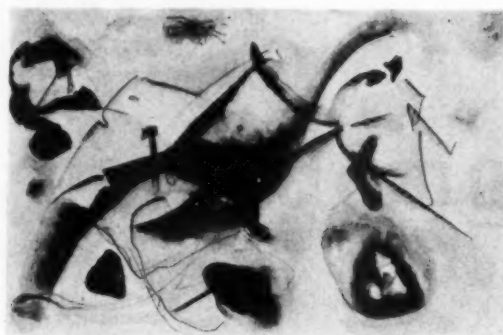
In abstract painting there is, in fact, no meaningful *manifest* level of communication. As a nursery school child once said of some abstract paintings, "They're just pictures of colors." For example, Mondrian's "Composition in White, Blue and Yellow" there is no manifest communication, but for me the symbolic message has great impact. Mondrian tells us, in this painting, of precision, clean-



Mondrian: No manifest communication in symbolism



Delaunay: Linear Control . . . yet impulsivity



Kandinsky: Feelings run wild.

liness, economy and control. There is very little use of color, but what color is used tends to maximize the elements of control and precision. The two colors give the black lines a function . . . the color blocks increase the feeling that the lines symbolize control. (I'd like to make it quite clear that these are, of course, my own individual reactions to the symbolic communication in the paintings and in the other exhibits I will show you. Research, of course, could ascertain just how typical or atypical my reactions are.)

Now Klee's "Glass Facade" has something of the same design as the Mondrian—colors blocked off by lines. In the Mondrian, however, the lines really exercise control; here in the Klee, the lines appear to be giving way to the color. There is considerably less feeling of control and cleanliness; considerably more feelings of a kind of sloppy, impulsive, childlike frivolity. In this painting there seems to be real conflict between the colors, which I think we might equate with impulsivity, and the lines, which we might equate with control.

In Delaunay's "Les Fenêtres Simultanées" we can see, perhaps, the conflict

between impulses and control sharpening still further. Delaunay uses a great deal of color and motion in his work. Careful inspection demonstrates, however, that his colors are not really free. In a more subtle fashion, this painting has much the same linear control as the Mondrian. See how each color is boxed off into a geometric shape. There is no feeling of impulses running rampant here; yet certainly impulsivity gets a greater play in this painting than in the Klee and the Mondrian.

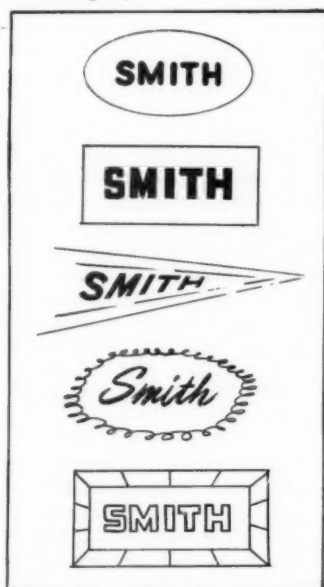
Kandinsky's "Improvisation", like the other three paintings, has no meaningful manifest communication. Yet look how very different this painting is from the first one we discussed. In this painting, feelings run wild. The symbolic communication is of unrestrained expression, of freedom, emotionality, disorganization. The feelings expressed are so uninhibited, it seems to me, that the painting runs off the edge of the canvas.

Isn't there a world of difference in what these paintings say? We can see from these examples that the communication in representational presentations is both manifest and symbolic in nature. In abstract paintings, communication

is mainly symbolic.

Brandmarkers frequently are like abstract art. Their communication, but for the initials or name of the corporation, is completely symbolic.

Look at the mock layouts for a brandmark for the Smith Company. Just by the use of lines the artist has succeeded in translating totally different concepts of the Company.



- ... Brandmark 1 suggests security, tranquility, gentleness. Looking at it, I'd guess that the Smith Company manufactures baby products or something of the like.
- ... Brandmark 2 communicates feelings of stolidity, rationality, and tradition. What kind of company would this be? It might be an accounting firm.
- ... Brandmark 3 is suggestive of speed, motion, litheness. By just looking at the brandmark I'd say this might be an automobile company or, perhaps, an aeroplane company.
- ... Brandmark 4 gives a feeling of softness, femininity, delicacy. I think the Smith Company in this instance might be considered a candy company.
- ... Brandmark 5 communicates feelings of cleanliness, integrity and a kind of weakness. From this brandmark I'd think that Smith might be a glass company.



And now to packages. Here are three rough layouts for a package design for vanilla cookies. Manifestly, they all say the same thing. That is, that they contain vanilla cookies. Symbolically, each package communicates quite a different message.

To me the first design suggests feelings of gaiety, disorganization, permissiveness, irresponsibility. A mother might feel, were she to see such a package on the shelf, that there would be no end to the number of cookies her child would eat. From this jumble, you'd never know how many cookies were missing.

The second package gives me a diametrically opposite kind of message. It communicates orderliness and parsimony. One might be afraid to take a cookie from this package for fear of disturbing the line-up.

The third package design has, for me, still another feeling. I think it looks angry, sharp and combative. Someone said to me that a package such as this certainly wouldn't contain vanilla cookies; it might be for ginger snaps.

Each of the kinds of feeling which these designs evoke can be uncomfortable and disturbing to people. No mother wants to feel her child is going to consume too many cookies; everyone who buys cookies wants to feel free to eat them. To make the impulses which these packages elicit acceptable, we have to supply the packages with some ingredient which will act as a control upon or defense against the unpleasant feelings.

Mondrian uses lines as a defense. They stop the colorful impulses. Let's look at the package designs again and see what kind of defenses can be built in to lessen the discomfort.

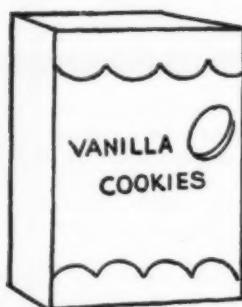
In this package by placing the cookies on a plate and inserting the two linear bands we have eliminated the feelings of disorganization and irresponsibility.



Although one would feel free to take cookies from the plate, the number of cookies one would feel free to consume are limited by the number on the plate. Thus we might say that the plate symbolizes authority and control. The cookies, of course, still represent the impulse to eat.



By removing some of the cookies from the line-up in this package, we give the consumer permission to go ahead and eat. The package no longer communicates feelings of hoarding, of not wanting to give.



In the third package by rounding out the "teeth" we have reduced the feelings of hostility and aggression.

Thus, we have pin-pointed two areas of relevance in a theory of successful symbolic communication in packaging. One is the excitation of impulses or feelings. (When I speak of impulses, I speak of those tensions which are basic to and unconscious in the individual, not temporary needs such as the need for relief from a headache.)

The other area is the defense or rationalization . . . the guarantee that the excited impulse will not be disturbing or alienating. These two areas may be crucial to successful symbolic communication in packaging. Before exploring their implications, let me state that this is still very much a theory, and by no means, established fact.

Now let us explore some hypotheses about these dimensions. Certainly some impulses or feelings are more disturbing to us than other impulses or feelings. I'm sure the impulse to destroy is considerably more disturbing than the impulse to create. People would require, I would guess, a much stronger guarantee when the impulse to destroy is evoked than when the impulse to create is evoked.

Thus, one of our hypotheses in this theory might be:

The extent of the defense is proportionate to the discomfort of the impulse excited.

Now what kinds of impulses should we try to convey symbolically in advertisements. Well, several hypotheses occur to us in this area. One hypothesis might be:

The need evoked should be consistent with what the product and/or its image can satisfy.

Actually, it's very difficult to find an example of a product which cannot be associated with satisfaction of an evoked impulse. The range of possibilities is enormous, and so perhaps we should restate this consideration in the following fashion:

The impulses evoked should be those which the product and/or its image can most readily and naturally satisfy.

For example, one of the cookie box designs elicited the need for hoarding; another elicited the desire for incorporation. Certainly the desire for incorporation is more relevant to cookies than the desire for hoarding.

Thus far I have discussed a theory of symbolic communication in relation to package design. Actually, I think this theory might be equally applicable to shape, size, materials, colors and functional attributes of a package. In effect, all the aspects of a package, I would think, integrate to communicate one central symbolic message.

Let's think about the symbolic function of the package shape. An ice cream package which is rectangular in shape communicates something quite different, I would guess, from one which is

round and deep. The rectangular box has a kind of sharpness, neatness, and cleanliness. The round box might communicate security, plentifulness, and generosity. I would hypothesize that people expect ice cream in a rectangular box to be more solidly frozen than ice cream in a round box. Why? Well, the very harshness of a rectangle, as compared with a circle, might be equated with coldness.

How about the size of the box. By simply altering size, even if the essential shape is maintained, a symbolic change may be made. A small bottle of perfume might communicate the feeling of something precious and expensive. On the other hand, the larger the size of a detergent box, perhaps the more desirable.

Insofar as functional attributes are concerned, consider the potential difference in the symbolic communication of shaving cream in an aerospray package as opposed to shaving cream in a tube.

And I think packaging materials serve to suggest something of a symbolic nature. For instance, we know from previous studies that milk evokes pleasant associations; household ammonia, unpleasant ones. It stands to reason, therefore, that packaging for milk should be transparent to bring the consumer closer to the product. On the other hand, packaging for ammonia, a product which women are afraid of, should be of such a nature as to protect women from it. Thus perhaps, the best packaging material for ammonia would be an opaque, and if possible, unbreakable one.

I have hypothesized that an important dimension in packaging is the symbolic communication inherent in design, size,

materials and functional attributes. Further I have suggested that a package that is good symbolically may be one which elicits a relevant impulse and provides an acceptable basis for its expression . . . provides a defense.

But how do we know? How do we know what a package communicates symbolically? How do we know whether it communicates a relevant impulse? The answer lies in research, but it is a difficult research job. It is fairly easy to find out if the symbolic message of a package is pleasant or unpleasant to consumers. They can probably tell us that. Usually, however, consumers cannot articulate beyond this point. They cannot tell us what about the package makes it pleasing or displeasing. Even our motivation techniques, designed to by-pass the limits of direct articulation, are not entirely successful in obtaining from consumers the reason for a package's success or failure.

We need, I feel, more sensitivity on the part of our researchers to the various reasons that may be operative in package success or failure. Our researchers must, in a sense, be artists. They must be able to find, in the limited kinds of data we usually get, some hypotheses which explain why the consumer's preferences are what they are, what the nature of the response to the symbolic communication is. Only such hypotheses can enable us to understand how to change and improve the symbolic communication.

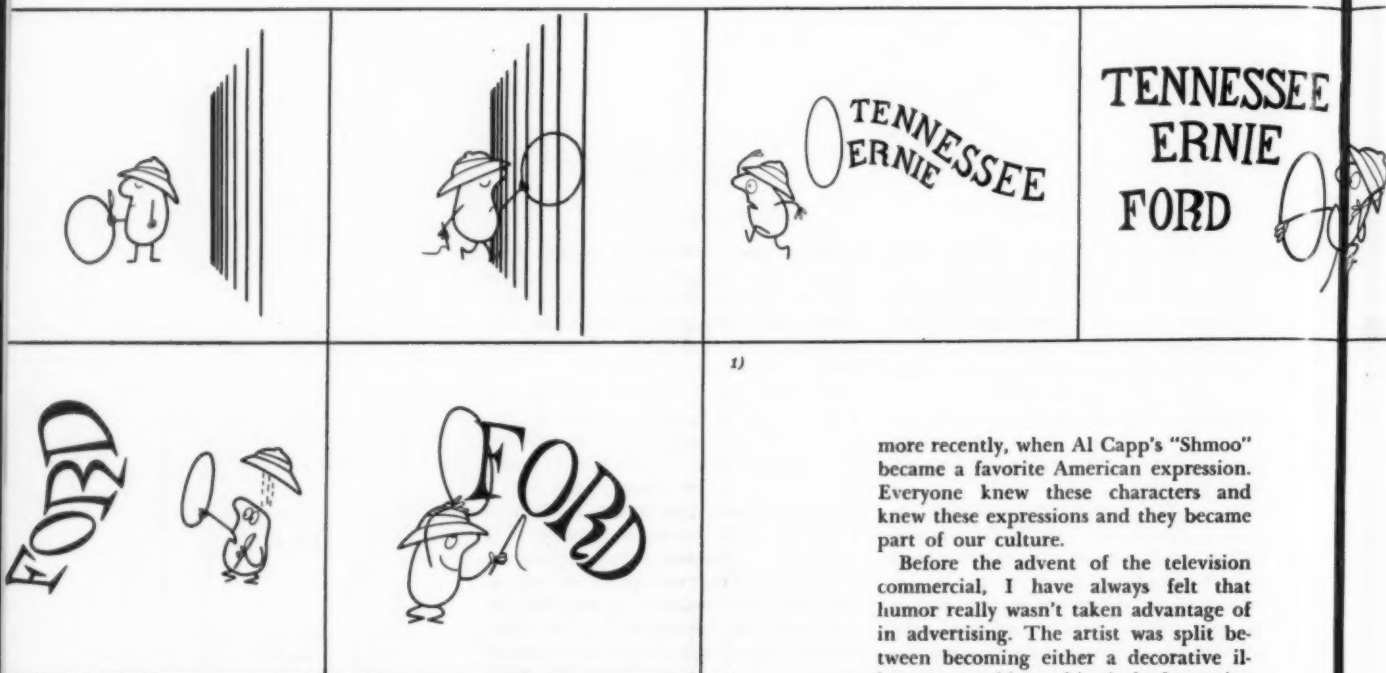
There are, of course, no rules for discovering hypotheses, just as there are no rules for designing a successful package. Both are artistic creations that science cannot give us, but that science can prove. ●

BEING FUNNY IS A SERIOUS BUSINESS

*on TV you've got to entertain while selling to hold the audience
and sell while entertaining to hold the sponsor*



by Chris Jenkyns



1)

Chris Jenkyns is a native Californian, having been born in Los Angeles 32 years ago. He attended Los Angeles Art Center, Chouinard Art Institute and Academie Julian in Paris.

He was formerly with John Sutherland productions and Storyboard Inc., before joining Playhouse Pictures as story editor in November 1955. He has created over 24 original animated television commercials for Ford since 1955, in addition to working on the majority of the 232 commercials produced by Playhouse last year. His children's book "Andy says Bonjour" was judged one of the ten best in the United States by the New York Times in 1954. He has had work exhibited in the American Institute of Graphic Arts.

He created the original stories for the medal winning animated television commercials in the New York Art Directors Club exhibit in 1956 ("John

and Marsha" for Snowdrift) and again in 1957 with "The Rope" for the Ford Motor Company and the Tennessee Ernie Ford Show—NBC-TV.

We Americans have a great heritage of cartoonists and a tremendous background of satire; the powerful cartoons of Thomas Nast (which caused the fall of Boss Tweed in the 1890's), A. B. Frost, F. Oppen, with his "Happy Hooligan", George Harriman's beloved "Krazy Kat", and scores of others up to present day Al Capp's "Lil' Abner" and Walt Disney's immortal "Mickey Mouse". The characters drawn by these cartoonists in the cartoon strips or animated films were taken into the homes and loved by the majority of Americans. They became part of their lives and part of the American scene. Household words developed such as "Hooligan" or

more recently, when Al Capp's "Shmoo" became a favorite American expression. Everyone knew these characters and knew these expressions and they became part of our culture.

Before the advent of the television commercial, I have always felt that humor really wasn't taken advantage of in advertising. The artist was split between becoming either a decorative illustrator making whimsical, decorative illustrations that fell into the "cute" category; or as a cartoonist, spending most of his time doing gag cartoons for magazines or a cartoon strip for a newspaper. Very rarely would his cartoons be used in an advertisement. Occasionally someone with the stature of Saul Steinberg or André Francois would be used . . . but really not before having built a terrific reputation as a cartoonist of great stature.

The artist leaving art school was faced with the realization that a good contemporary, decorative style was the thing needed to get his work sold if he wanted to work in the advertising medium . . . and leave the "funny stuff" to the cartoonists. This was before television. When television animated commercials came into being, advertisers found that the cute smiling face with the decorative treatment wasn't enough. In the first place the character moved . . . and his very movement alone was funny. However the thought of the "Hero" wandering around the television

- 1) Six sequence stills from "Lion Tamer", abstract animated opening for the Tennessee Ernie Ford Show (NBC-TV) and the Ford Motor Co. Created by Playhouse Pictures through J. Walter Thompson Co.
- 2) Still from animated commercial for "Arpege" perfume by Lanvin Parfums Inc. Produced by Playhouse Pictures for North Advertising.
- 3) Two stills from "Lawnmower", animated commercial for Falstaff Brewing Corp. Produced by Playhouse Pictures for Dancer-Fitzgerald-Sample Inc. Features the character "Old Pro" with voice by Eddie Mayehoff.



2)



2)

screen with a benign smile on his face for a full sixty seconds not only made our "Hero" look ridiculous, but wasn't going to do a job of selling the product. Consequently, what was needed was a story . . . a story with gags, unusual twists . . . a story where the real hero was the product.

So—the birth of the storyman in advertising. A person who knew the animated film medium, had the ability to write and think visually, who had a background of advertising, had a good design sense and was strong on idea. Furthermore since dealing in the cartoon medium *he must be funny . . . and that is a serious business.*

Being funny isn't enough. Writing a sixty second storyboard for pure entertainment is entirely different than writing a sixty second television commercial. The storyman must take into consideration clients needs and how the product is being used in other media. He must at all times be conscious of "Does this just entertain—or will it sell?"

Today it is becoming increasingly important on television to entertain while selling if you want to hold your audience. This may in part explain the increase in animation, for animation is ideally suited to perform this task. However just being funny with animation is not the solution. It's being funny . . . yet delivering that serious message for your product that pays off. Some people

may refer to this approach as the "light sell", but it is not light. *The humor in the situation is carefully worked out so that it is an integral part of your "sell", not just a device with which to trap the audience before the hard pitch for the product is apparent.*

I feel that once again, taking into consideration the "selling needs" of the clients, television animated commercials have brought back humor into advertising. I think that this is a healthy thing for the industry in that the American consumer, having a heritage of humor, likes to laugh. People are beginning to look fondly on such characters as Falstaff Beer's "The Old Pro", with the voice of Eddie Mayehoff, very much in the same way that they look on "Mickey Mouse". People are picking up slogans and repeating them because of the funny way the "Old Pro" has said them. The "Old Pro" himself is being used in billboard and space advertisement and in no time at all the character is known throughout the land . . . and, most important, people are buying Falstaff Beer!

Although the animated film does, in my opinion, lend itself most favorably to humor, I do not wish to infer that this should impose a restriction on basic ideas for an animated film. Every commercial presents a new challenge. In a medium changing as rapidly as television, there can be no restrictions or arbitrary rules. A design approach can

be equally as powerful and effective as a humorous approach. The use of sound, movement, color—the creative challenge is unlimited and the storyman must be conscious of this. He must be able to keep the viewers slightly off balance. In other words he must think in terms of impact. For example, can you imagine the impact one painting by Boucher would have in an exhibition of nonobjective paintings and vice versa?

The animation industry has attracted many people of various talents . . . actors, musicians, writers, and artists who are constantly searching for new solutions to visual and audio problems; the nature of the animation industry is such that all of these people are able to work cooperatively. Within the particular product you are selling, lies the direction to be taken and once you get inside and find the direction, you will find all client requirements have been satisfied. I feel that whatever approach is taken, whether design or humorous, the basic human approach must be there . . . that the idea must be so strong and tie so completely with the product that it must feel that this is the only possible way that this commercial could be done.

Anything I feel is important, I take seriously. When a television commercial is supposed to be funny, then **MAKE IT FUNNY . . .** and when I say this I'm serious!

form is function

Today's thinking makes pleasure-giving as well as performance part of the purpose of a product; form now can derive from the broad purpose of the object, its psychological as well as its physical reason for being; while form should not run counter to function, to physical utility or performance, it need not be as limited by function as in the former, narrower concept in which a chair was simply to be sat in; today's chair should also be a pleasure to behold. The car is to be a joy to the eyes—the neighbor's as well as the owner's—as well as a vehicle.

Although the International Design Conference did not set out to rephrase or modernize Louis Sullivan's precept, some of the thinking there had that effect.

DESIGN AND HU

On the final day of the Seventh International Design Conference in Aspen, John A. Kouwenhoven, historian of taste, author, and teacher, attempted to sum up his week's experience. "At the beginning I thought of it as a design conference," he said. "I now think of it as a conference about American civilization participated in by designers. This seems a good thing."

John Kouwenhoven was not alone. Most persons attending an Aspen conference for the first time find it different from anything they could have imagined. And most find it a good thing.

The conference brings together designers from all phases of contemporary design. They think about design as one force in a complex of forces, interacting with the physical and social sciences, the humanistic disciplines, with industry and the other arts. The conference is an active interchange of ideas on design, beginning with the published papers

and general sessions in which experts from many fields discover and state the issues, and continuing through the seminars on to informal discussions at the bar or beside the swimming pool. It is exasperating, stimulating, exciting—and almost impossible to describe in any simple connected form.

The following then is not a report, but rather something intended to convey what the Milanese architect, Ernesto Rogers, would have called the "smell" of the conference; a sampling of the discussions incited by the provocative opening session on June 23rd, and certainly not extinguished with the ending of the conference on the 29th.

On that first Sunday afternoon Saul Bass, noted graphic designer, and Program Chairman for the conference, set the stage for the consideration of *Design and Human Values*. He noted that, since the Industrial Revolution, the machine has been questioned as to its

ID HUMAN VALUES

In terms of people—of consumers—the International Design Conference considers our values, what they are and how they got that way, how they work in our society and our market places, the role of mass media in the transmission of values.

(Many questions on many levels were raised at the 1957 conference. Perhaps a central question the conferees sought to answer was how, in a complex society whose values are in a constant state of flux, can the designer, whose values may often differ from those of the group to which he is trying to communicate, be effective? Speakers and discussions tackled many facets of this problem—from a study of what our values are, where they came from, where they are going, to the role of the designer and mass media. Art Direction presents a summary of the discussion as prepared by chairman George D. Culler, interlacing Mr. Culler's review with quotes from many of the speakers.)

"intentions" beyond the fulfillment of man's material needs. Then, tracing the history of those 19th century schemes for social reorganization which tried to reconcile the machine and human values, he pointed out that we are now "facing a qualitatively new order of problems . . . How do we utilize the changing technology for the recovery of a dignity, integrity and self-realization which are the inalienable rights of man?"

We are not alone in the study of human values, he continued. Parallel investigations are proceeding in other disciplines. But "we as designers are measurably responsible for the visual form of our culture . . . we are the funnels through which the possibilities of technology and the requirements of trade are expressed . . . The conference is committed to a study of all those sides of human endeavor and experience which we, as specialists, were taught we could safely leave aside."

The conference, Saul Bass concluded, can do this through "direct exchange . . . statement . . . reaction . . . new formulation . . ." and "through this process . . . reshape the content," give it "a higher level of meaning and coherence."

"Words are a poor medium with which to communicate ideas about design," warned John A. Kouwenhoven, author of *Made in America: The Arts in Modern Civilization*, in his keynote address to the conference. He illustrated with examples from the 19th century in which such words as *function*, *structure*, *simplicity* and *elegance* were used to refer to an actuality which did not resemble what we would symbolize by them now.

But if words are poor mediums in this sense, Professor Kouwenhoven found them most useful to reveal differences of opinion about design. The use of the word *mechanic* by Coleridge in 1818 in contrast to the word *organic*

demonstrated the anti-mechanical bias that has been characteristic of the cultivated tradition in design.

"In opposition to this cultivated tradition, however," Kouwenhoven stated, "there has been . . . a vernacular tradition in which the machine has been . . . enthusiastically accepted." It is the best of this vernacular tradition ". . . evolved by men who were often mechanics working with machines, (that) has produced those contemporary forms . . . most truly organic."

Cultivated and vernacular forms interact upon each other, and in recent years the prestige of vernacular forms has increased "partly because . . . vernacular forms (including especially those of the airplane) reached a degree of refinement which . . . made them a source of liberated delight." Here Professor Kouwenhoven proposed a distinction between design where, as in a teacup, inner structure and outer form are integral; and sheath design (example;

the electric toaster) in which outer forms enclose mechanisms that the designer and the public agree should be concealed. In an example of integral design, he argued, designers and public can, without too much difficulty, determine if the design is appropriate to use, materials and processes.

He said; "When we consider objects whose inner structure and outer form are integral—such as a tea cup—it seems to me that we can all, designers and consumers alike, agree upon what constitutes good design. We can without too much difficulty determine whether the design is appropriate to the tools with which it is made, to the materials of which it is made, and to the uses for which it is made; whether it has evolved from the inner structure; in short, whether it is organic and functional."

In considering objects of the other class, whose outer forms merely sheath an inner structure which designer and public agree should be covered up—such as an 18th century grandfather's clock, or a twentieth century toaster—we are, however, in an area where the question of the appropriateness of the design becomes much more complicated, becomes, in fact, not a matter of logic, but of taste. And we may as well define taste, right now, as that sort of preference for one or another form which is relevant only when form is independent of function. Or to put it differently, taste is that sort of form-preference which can logically be illogical, and usually is. Taste can have little to do with the design of an airplane wing or a propeller blade, but almost everything to do with the design of a refrigerator or a woman's dress."

The term functionalism as used with reference to integral design "tends toward simplification and what Greenough

calls 'the majesty of the essential'. The other kind of functionalism has to do less with the structure of the object than with the structure of the designer's and the consumer's psyches . . . why don't we simply and honestly label it effective packaging?" He concluded that "the sooner we all . . . stop confusing the two (integral and sheath design), the sooner we will be able to agree upon what we are talking about . . . even agree upon what good integral design and good sheath design are."

Values—where they come from

Cycle One, concerned with the historical development of values and moderated by James Marsden Fitch, Associate Professor of Architecture at Columbia University, introduced some of the most interesting and vigorous personalities of the conference. Besides John Kouwenhoven, the keynote speaker, there were Dr. Amiya Chakravarty, Professor of Oriental Religions and Literature, Boston University, associate of Gandhi and Schweitzer, and participant in many international educational and cultural commissions; Dr. George Mills, cultural anthropologist and Curator of the Taylor Museum of Southwest Art of the Colorado Springs Fine Arts Center; and Dr. Jacob Bronowski, mathematician and scientist, a leader in the modern movement for Scientific Humanism in England.

Dr. Chakravarty has witnessed the interaction of Eastern and Western civilizations and in Africa has studied primitive societies in process of change. It was his thesis that the perception of design, the recognition that life concepts are expressed in the shaping of objects, is innate in man, and is understood as being related to the order or design found in nature and the universe. Further, and in the best sense that man can achieve, design is manifest in the achievement of form in a life. Here de-

sign is "dynamic . . . personal . . . a conscious expression of spiritual order . . ."

Conversely "the suppression or . . . neglect of human values in an age of speed and confusion has led to faulty designs in home . . . workshop . . . international relationships." Asked about the impact of Western science on the Eastern cultures Dr. Chakravarty stated that, where change is proposed with sufficient love and understanding, it is possible to achieve a creative adaptation of the society to meet new situations while still retaining its cherished traditions and beliefs. From the present period of turmoil will come new growth; ". . . the cultures of Africa, Asia and the West will uniquely respond to new technical demands . . . will as inevitably draw from old undying roots. Civilization will use the machine, (but) with a strong sense of what is genuinely satisfying to the cultural personality of a region or a people or a nation." In design "the advance cannot be exclusively technological; it must involve the evolution of man himself."

Other observations by Dr. Chakravarty were:

On perfection . . .

"Perfection, of course, involves a transcendence which we do not apply even to great prophets."

On speed and confusion . . .

"Perhaps the suppression or rather the neglect of human values, in an age of speed and confusion, has led to faulty designs . . . One can easily see war, hate, belligerency etc. as a violation of form, an instance of our failure to comply with that higher harmony which would make designs run true to our basic humanity. We may trace such failures in terms of spasmodic music, discontinuous painting, discords and irritations set up by

WHO TAKES AIM?

In our commercial world design is a means. Communication is an end. There is a growing trend in recent years toward an alignment of designers and researchers, especially in the package design fields. The purpose of this teamwork is to combine esthetically good design with psychologically sound symbols. The combination of the two specialists, it seems to many, is a natural, a way to assure the client he is getting effective communication as well as good design.

Not everyone agrees. Although Dr. Helfgott explained the role of the researcher at the International Design

Conference, this creative-dominant assembly showed less enthusiasm for the role of the researcher that was evident at the 1957 National Visual Communications Conference or at the Package Research Conference. These two conferences stressed the role of the researcher in helping the designer aim his work psychologically on target. (The NVCC was reviewed in detail in the July issue of Art Direction. The PRC is reviewed in this issue.)

Dr. Bronowski, at Aspen, explained the viewpoint of the creative designer who feels he doesn't need the re-

friction in the area of social and community life."

Design no luxury...

Good design is not a luxury, it is not confined to a few rare and expensive objects that we may create for select customers. Art can, of course, flourish on rarefied heights... but basically good design flows out of an environment of culture; it is maintained by standards of excellence."

On form and function...

"We must find for our creations, whether in clay, enamel, plastic or wood the forms that combine precise utility with esthetic strength... While a building must be functional it has also to offer an invitation for its use, and not intimidate us by its massive irrelevance or flaunted bareness. One may safely say that our concept of beauty is deeply rooted in the design factor. Things are not beautiful because of some applied decoration which veneers a structural core, but because of the harmony established between usefulness and appearance."

Needed, redefined values...

"What we need is a redefinition of our values in terms of the new material and new techniques that we must use... values will not be sacrificed nor machine skills be spurned; the two can be brought together if we are using experience and are willing to take creative risks... The advantages of the industrial revolution cannot be denied but one must also admit that in its inception it was misunderstood. One saw... automobiles that reproduced animal drawn vehicles and were sometimes molded in the form of baroque architecture... Industrial art indulged in mimicry of vanishing art motifs, though it drained off the real meaning of asso-

ciation or function... We came to the stage of an over-zealous purge of all decorations and traditional symbolism. Objects appeared in stark, aseptically sterile forms... Civilization will use and absorb the machine as it has always done—but the overall demands of technology will have to be met with a strong sense of what is genuinely satisfying to the cultural personality of a region or a people or a nation. The ultimate stamp of personality will be that of the individual artist working with freedom and social sense... The human element must be inherent in the true new design."

Bronowski, Mills and Kouwenhoven engaged in a discussion about the formation of values in a society, and the role of science and design in this process. Bronowski advanced the thesis that an important role in this was played by the objects themselves — that because something exists it is used, and the thinking of society is altered as a result of this use. The invention of printing created a society which gave different values and meaning to the written word. Where Mills as an anthropologist was reluctant to speak of good and less good societies. Bronowski felt strongly that the formula for a desirable society could be stated. It is, he said, that order which provides the maximum opportunity for the evolution of man in the direction of individuality and freedom of choice. Creativity requires increase in the variety of possible choices, and the ideal society is the one that most values those of its operations which allow gifted individuals to express their diversity without opposition.

Some of the specific points made by Dr. Bronowski were:

"Ultimate form of the object designed must flow from an objective analysis of its functions."

"If the designer is not merely to re-decorate the thing made, what is he to do to it? Where is his place in the mak-

ing of the thing? And if he must himself understand the techniques which go into it, how far do they fix what he is to do?"

"The object to be made is held in a triangle of forces... the tools and the process which go into making it, the materials from which it is to be made... the use to which the thing is to be put. If the designer has any freedom, it is within this triangle of forces or constraints. How should he use his freedom there?"

Dr. Bronowski then pointed out that thirty years ago the designer had no freedom within this area. He calls this conception the fallacy of the iron tower and asks why there is such wide acceptance of so transparent a fallacy. He feels the fallacy contains a truth in converse form.

"It is a negative truth, and it is this. You cannot be certain how to design something well, but you can be certain how to design it badly. If you make a thing in a way which goes counter to the tools with which you make it, or counter to the materials of which you make it, or counter to the use for which you make it, then you can be sure that what you make will be bad. This truth has a place, and industrial design has profited from it in the last thirty years. But it remains a negative truth; it says no more than that, if you make something which falls outside the triangle of forces, that thing will be bad; but within, alas, it will not necessarily be good. The triangle is not a point, and it does not help us to prefer one point in it, one acceptable design to another."

Bronowski also asks "Is it then possible to have a practical esthetic, and yet to seek the source of values as something larger than functional use? Of course it is. The notion that function fixes the value of design is a wild simplification of utilitarianism—a sort of primitive fundamentalism."

searcher, who feels his own intuition and sensitivity and understanding of human emotions will give his design all the aiming it needs. He said:

"I know some poets and many scientists, and I believe that in them the basis of creation is confidence in themselves. It struck me in this Conference that the basis of creation in the designer is confidence in himself as an expression of every man. His confidence is built on the sense that he is an index of what every person is."

The designer feels that he knows what people need because he knows

what they are. And he knows this because he has taken a personal survey of humanity, simply by looking into his own heart. This is what put Myron Helfgott (and, by implication, all research workers) into constant trouble. Few of those at this Conference felt that he and his IBM punched cards had anything new to tell them about people; it was their pride as creative designers to know it already.

I am reminded of a classical occasion when the English actor Henry Irving met a brilliant new critic, and duly asked him what he thought of his

performance. Irving listened to the reply for some minutes and then cut the critic short. "Young man", he said, "I do not need your criticism. You have nothing to tell me that I do not know. I need praise." So the imaginative designer does not need what the questionnaires and the IBM machines can tell him, in itself. He needs it only to confirm his inner conviction that his passions are those of other people. The creative designer is sustained by the confidence that if he sees the problem for himself then he sees it as every man sees it."

Unity in variety . . .

"Science has become, and has taught us all, a universal search for unity. The aim of science is in fact to find unity in the variety of natural phenomena . . . The value of design, to us, lies in its unity; and what I have called the fallacy of the iron tower is a primitive form of this. We have to work out a more subtle conception of unity than has yet been found."

George Mills agreed that, while in anthropology as in esthetics an absolute standard of values is difficult if not impossible to establish, yet it has been shown that some cultures are better mechanisms for developing individuals than others. As an example he introduced the problem of the production of geniuses. The genes which create a genius occur at a regular rate, but historically we do not have an even occurrence of such individuals, so presumably an inhibiting cultural factor is involved.

Kouwenhoven, in speaking of values characteristic of American life today, proposed the automobile as a central symbol, and pointed to three factors—mobility, power and speed—that seem particularly to answer felt needs in our civilization. We are, he said, the only great nation whose development parallels in time the rise of machine power. And of all machines the automobile is the only one most persons can own, come to know, control and love.

With reference to the automobile Bronowski pointed out that in our century the designer is uniquely concerned to express in the *shape* of the object its functions, materials, etc., where all previous ages took the object as it came and exercised their design sense in its embellishment. This is a parallel, he felt, to the change in science from a primary interest in measurement to a greater concern with the geometry—the shape and structure—of the thing investigated.

Prestige and status as factors in the formation of contemporary value judgments were frequently mentioned, but in spite of questions from the floor no list of the dominant values in our society was attempted by the panel.

Design in today's society

Cycle Two was charged with the responsibility of coming to grips with the actualities of design as expressed in the objects produced today, and the relations of these objects to the values of the society for which they were made. On the panel were two architects,

Ernesto Rogers of Milan, greatly interested in the concept of modern design as the contemporary manifestation of a continuing and vital creative tradition, and Robert Anshen, noted for his new solutions in tract housing; two designers concerned with the larger problem of land use and city design, Edmund N. Bacon, Executive Director of the Philadelphia City Planning Commission, and Lewis Clarke, landscape architect, now teaching in the School of Design at North Carolina State College; a home economist, Dr. Jennie I. Rowntree, who had searching things to say about residential planning and consumer products from the viewpoint of the woman in the home, and an industrial designer, Richard Latham of Chicago, whose clear and penetrating analysis of the factors contributing to the confusion of lay and professional design judgment was expressed in terms of uncompromising realism. This large and varied panel was moderated by Jane Fiske Mitarachi, who sparked the discussion with a series of questions.

To be effective, she asked, should the designer attempt to impose his ideas on society, or try to find and serve the needs of the group. What is the role of the designer as a value former? Is change wanted, and if so how is it accomplished? What is the relation of the designer to his culture? Where does the designer get his values? What sort of person is he?

art education in the home

Dr. Rountree noted the importance of home and school influences in the economic sphere as forces which "inspire or inhibit creativity and determine whether the products and ideas will be accepted. When homes and schools deteriorate, art perishes. Industry is dependent on the values held in homes and on the standards and urges developed in schools . . . Education should constantly raise the general level, make us desire better things . . . without question our taste and creative urges are born and nourished in our homes . . . The type of values youth brings from home determines what of the school offering will be consumed and utilized . . . Children that are given wooden or stuffed animals of good design, of durable materials that are good to handle, look at and caress, are acquiring values. Children provided with toys that require creative activity . . . are being educated in good design."

"Few can understand why it is

cheaper to make ugly things than well designed articles and why inexpensive things are so often over decorated. Industry could improve taste immeasurably if it could provide beautiful inexpensive things."

Richard Latham, in outlining the difficulties faced in finding a basis for value judgments, pointed to several sources of confusion; the fact that most objects perform both a utilitarian and an expressive function; the loss, in recent times, of direct experience with materials and processes on which to base intrinsic value judgments; the growing desire for conformity; and the loss of contact with a vital and continuing cultural tradition. Lacking this last, "newness" becomes a criterion, and at least until we achieve greater maturity we can expect new ideas to quarrel with the past.

function vs. form

Mr. Latham observed that "Many people will accept a product whose performance is second-rate, provided it is highly accepted socially, and therefore raises their group acceptability." This causes the designer to have an "emerging recognition of the emotional function of products" as well as much confusion among consumers and designers as to how the two kinds of performance lock together. This is actually another way of stating the recurrent problem of the relation of performance to appearance, function vs form.

(Editor's note: What seems to be evolving in this discussion in Aspen, as well as at the National Visual Communications Conference, Package Design Council seminars, and at many a luncheon of designers such as those at the Type Directors Club, is a modified concept of the form follows function premise. Although no one has said it in just so many words, there is a growing attitude that form is actually an element of function. A chair is to be sat in. It is also to be looked at, to provide pleasure, esthetically, through the eyes. Almost every object serves an emotional purpose, and a social purpose as well as having utility. Function today is becoming a combination of utility in its narrowest sense and psychological satisfaction. It is the form of the object which contributes much to the psychological values and in this sense form is becoming an element of function.)

The designer's responsibility then, does not begin and end with making a thing beautiful. Nor can he assume that

if it performs to perfection it is beautiful, nor that if it is beautiful that is all that matters. Today it must perform and be beautiful. The designer has the double challenge of bringing together performance and beauty so as to enhance each and with minimum sacrifice due to the compromise.

dynamic concept of beauty

Mr. Latham also presented a concept of the esthetic value, beauty, that was dynamic in that it implied rapidly shifting attitudes as to what is beautiful and the consideration of non-esthetic elements in reaching an esthetic evaluation. He feels that consumers "... find beautiful that which is directly hooked to its ability to perform for them." In other words, function is an aspect of beauty, the way the consumer mind works. If function, then is an aspect of beauty or of form, and form, as noted above, is an element of function, the whole function-form discussion becomes a which-came-first-the-chicken-or-the-egg kind of argument. Perhaps the evolution in this function-form thinking is more than mere semantics. Perhaps it too is a reflection of the contemporary environment, of the changing values about which the entire conference revolved. In our present era of prosperity, of high living standards, of good productivity and strong ability to consume, the consumer can afford to buy more than mere utility, expects more, and offers a readier market for good design than has ever before been the case. Perhaps the values the mass market places on good design are related not only to his educated taste but to his expanding purse. In any event, today the buyer is buying looks and prestige as much as utility and the designer must design accordingly, thus combining form and function into a unity.

Mr. Latham made his point about performance as an aspect of attitude toward appearance by citing the case of a radically designed boat which was designed, or engineered for best performance and ran against the accepted design standards of sleekness. At first scorned, attitude toward the boat—toward its appearance—changed radically as it proved itself in performance. When it won cups, people started admiring its lines and even its painted colors whereas before it was performance proven they scorned the paint over good mahogany and regarded its shape as ugly.)

Mr. Latham also had much to say about public taste. Some of his observa-

tions follow:

"Now this question of elevating low public taste and vulgar needs is a very pertinent one. It assumes that there is also high taste, and that the low taste can be elevated from bad to good or to a level that somebody else says is good. What I wonder is, is this 'low public' even aware of the word taste? Do they even concern themselves with it as a problem? It seems possible that in many social groups, there is very little self-consciousness about taste because there is no conscious striving toward a standard other than their own. 'Taste' becomes self-conscious in the mobile middle classes, because it implies an awareness of a standard that is beyond their own group, beyond their own ability to distinguish with assurance between good and bad. I imagine that taste, originally referring to social manners, became a problem when it was possible to learn manners that you might not have been born with, in order to convince those who mattered that you deserved to belong to a higher social group. In a contemporary society cut loose from the moorings of clear-cut class distinctions of tradition, of direct experience, taste becomes another kind of anchor; it is a sure way to know good from bad. For an aspiring middle class, it becomes a steady rung on the way up the ladder. For a more secure upper, intellectual or professional class, it becomes a symbol of superiority and a defense against unacceptability, against being confused with a class that is less socially acceptable.

what IS taste?

What taste is, in all its elements, is a fairly complex question: it certainly involves the values of performance and self-expression already discussed. And it certainly is not art—for in spite of the fact that taste and art may overlap at times, art is frequently in opposition to prevailing standards. Taste is at best, it seems to me, a ticket to cultural enjoyment and to art created by someone else. At worst, it is a rigid standard of values, a standard that permits easy emulation because it is detached from the more involved aspects of human existence. I submit that this problem of taste should be very much on every designer's mind today. Suffering from the same isolation from nature and materials as others, he tends to take the same path to the security of taste that is common everywhere. He will avoid driving an American car because it is a bad design, but will drive a European

product that was directly influenced by America and consider it "honest" when, in fact, it is no closer to a correct expression of a motored vehicle than a Buick. What it is closer to is a set of values that shows he is more vulnerable to style than those he styles for. If he is able to go beyond momentary fashion he may, in fact, surround himself at home with objects and works of art that are really beautiful—but confronted with two fighter planes of distinctly unequal merit, he is unable to distinguish between them and will probably find them both beautiful."

Mr. Latham also noted that "... many a designer is too content to crank out what he feels is good for people, knowing little about people and caring less." He also has strong opinions about where taste levels are going. "I certainly don't go along with the designers who console themselves that things are getting better esthetically, that people are reaching 'higher taste levels' and eventually it will all work out. This sounds as if the designer wants to rationalize his own desire to hang on to a set of values, hopes rather desperately that everyone will eventually learn to see things his way."

Robert Anshen took issue with Mr. Latham's thesis that new ideas quarrel with the past. New ideas, he stated, are not a quarrel with the past but a development of history. The ideal in design is the point at which—at any time—our desires and the possibilities for fulfilling them balance. Differences in awareness of the potentialities of materials are responsible for variations of aesthetic judgment. While in large part design decisions are based on objective knowledge of materials and processes, there is a small area in which the intuition of the designer operates. This area decreases as materials and processes are studied and known, increases with the new materials made available to the designer.

Beauty is not taste ...

"Beauty," said Mr. Anshen, "is not a matter of taste. Neither is it a matter of eternal principles. Esthetic evaluation is the mental judgment of sensory perceptions ... The sensory impressions of objects, not the objects themselves, are the raw materials upon which we pass aesthetic judgment. What combinations of colors, shapes, distances, will give what visual impression of these colors, shapes, and distances can be analyzed and generalized into scientific laws. But

these laws of visual effects and optical illusions must not be confused with "eternal principles of beauty"—which separate the visual effect of lines and colors from the materials from which they emanate. Which lines, forms, and colors are considered beautiful varies with different materials and with the different uses to which we desire to put those materials—varies with our varying ideals."

Tradition is chosen

"The difference between the past and tradition," said Ernesto Rogers, "is that tradition is our choice of the past . . . our own personal interpretation of what exists in the past for us." Designers without awareness of tradition are more free to act in the creation of the object, but have not the means to make real judgments of value. Intensive grounding in tradition on the other hand, while it creates an interior richness, tends to weigh down and check the creative impulse. Great design, Rogers said, will become less general, will adapt itself, not only to the individual but to the personality of the physical and cultural environment. Also ". . . design (will) consider . . . personality not only in space but also in its historical continuity in time. History," Rogers stated, "has always taken the form of a succession of changes which have gradually transformed one present into another . . . and to be modern means to feel oneself consciously a part, an active part, of this process."

A vivid illustration of a process of transformation in time was given by Edmund Bacon in his description of the working out of the Greenway system in the replanning of Philadelphia. The challenge of city planning, Bacon said, is to find the way to deal with the larger order, to achieve an overall plan within which the natural focal points of the community are retained, enhanced or created, and at the same time retain and encourage the freedom and initiative of the architects working within the scheme. His analysis was complemented by Lewis Clarke's exposition of landscape architecture as man-modified or adjusted design, requiring the creative inter-relationship of architect, landscape architect, and city planner.

Transmission of values

The questions that confronted Cycle Three were: how are values transmitted in society and how do they change? How does design operate to transmit values and does it transform the values it communicates? How important is ad-

vertising and the mass media in the formation of values?

Four panelists under moderator James Real, graphic design consultant, brought an unusual breadth and depth of experience to bear on the questions. Dr. Richard I. Meier, trained as an organic chemist, has been concerned in recent years with economic planning and the projection of new living patterns on a world scale. Dr. Myron Helfgott, a social psychologist, represented design research. Bernard Benson, scientist and manufacturer of automation equipment, brought expert knowledge of communications theory to the conference. And Leo Lionni, Art Director of *Fortune*, spoke with wit and conviction for the freedom which the designer can achieve by a creative approach to the communications problem.

The panel was first concerned to assess realistically the alleged powers of the mass media as value formers. Benson and Helfgott were quick to make the distinction between transmission, the projection of information at an audience, and communication which involves the added factor of response. Both felt that value formation occurred primarily in those areas of society—home, church, school—where direct and effective personal communication took place. Helfgott pictured the mass media as soliciting the interest and attention of persons whose basic value schemes had been established, largely in the home and in the first few years of life. Our society, he stated, is heterogeneous—composed of many groups with differing attitudes. In transmitting to these groups mass communication avoids creating conflicts in four ways; it confines itself to areas where there is agreement on values; it segments its communication and chooses media directed to particular sub-groups; it promises mobility—the opportunity for the individual to move into the more sophisticated group whose values are extolled; it finds umbrella values—generalizations acceptable to the different sub-groups.

A challenge to designers was posed by Dr. Meier in speaking of an adequate standard of living for the peoples of the world. Science can ascertain acceptable living standards and possibly provide the material means to achieve them, but the acceptance of new resources by the world's various cultures is a problem in the creative communication of value judgments. "This," he said, "becomes a special plea for a new design . . . for a world culture . . . (which) must grant scientific and technical appropriateness a significance equal to any one artistic tradition or to normally unchallenged cultural preferences." He noted that

within the limits of the scientific criteria for adequate world living an amazing diversity of design is possible. It is the creative design solution which will make new material objects acceptable on a world scale as additions to an economy supported by traditional values.

Convinced that the designer wins his freedom only by pushing on the new solution that both satisfies him and meets the social requirement, Leo Lionni projected some of the most vivid communication of the conference. His stories about the *Polenta culture*, and about sex and art are too long to tell here. "There is room for maneuver," he said, "within what society needs and what it does not know. I agree with Helfgott, the tailfin does not exist. What exists is a depressed luggage compartment." (Helfgott had stated that the tail-fin was a prevailing, but not the only solution to a public need, concluding that the question was not "Do we want to solve society's problems?" but "Shall the form in which we give satisfaction be an imitative form or a new creative form?") But the graphic designer's problem is not simple, Lionni recognized. "By the very nature of his activities he mirrors most clearly the discrepancies between the goals and norms in modern Western society. His dilemma . . . is symbolic of the fundamental dilemma of all designers."

The creative act . . .

How the designer creates, how he transmits values so that they can be received by the viewer with effective communication the result, was described by Mr. Lionni.

"Like many conscious acts of man, design is performed almost simultaneously on several different levels: aesthetic, mechanical, psychological, ethical, social, expressive, etc. It could be explained by imagining the designer in the act of superimposing translucent discs of various colors and textures, each representing a class of considerations. Each disc modifies the others—each has its own responsibilities toward a final effect. Color and texture can be altered by shifting the order of the discs.

The good designer aims at a perfect fusion of the various considerations which enter into his design. He aims at an untortured unity—a direct whole. He arranges his levels consciously or subconsciously, adhering to the requisites of the problem he is asked to solve, or to his own inclination. Some designers see the total act through a disc of aesthetic considerations—others, more practical minded, may put economic considerations at top level. ●

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IN-DOR DAY-GLO comes in the same eight brilliant colors as genuine Switzer Sunbonded DAY-GLO. Free color guide is yours for the asking. Write Switzer Brothers, Inc., 4732 St. Clair Ave., Cleveland 3, Ohio.

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CREATIVITY AND BRAND IMAGERY

Creative people often have the most mixed feelings about market research. In the past, this has been largely expressed in indifference to the charts and tables derived from quantitative surveys. As creative people, they turned away from the dull numerical facts and their frequently uninspiring implications. The growth of motivation research arouses more active emotions and more conflicting ones. As a group, creative workers feel a responsiveness to motivation research, because it comes closer to talking their language, in the sense that it takes account of the kinds of symbols, visualizations, verbal implications, and artistic indirections, so to speak, that distinguish creativity from more pragmatic activities. Artists and writers then can feel closer to the aliveness of content and the focus on human affairs which characterize qualitative studies.

However, this same closeness to the creative arena leads to some backing away—or attack. It is as if research ought to be cold, sterile, formal, sufficiently devoid of meaningful content that it can be pushed aside and not allowed to “interfere” with the creative process. As motivation research offers information not of this impersonal order, it is often regarded with suspicion and resentment. If we assume that (its limitations aside) motivation research can provide something of value, that its assumptions, techniques, and findings can further advertising goals, we might wonder why creative people do not react with more calm acceptance and willingness.

Probably an important consideration in these attitudes is what might be called the creative dilemma, or the creative paradox. The two horns of this dilemma are *inspiration* versus *principles*. Reasonably, of course, most would agree that both need to be combined in proper proportion to produce creative work. Nevertheless, creative people often rock back and forth. On the one hand, they must defend the view that creativity is essentially an in-

spired act, unique, connected mainly with talent and genius rather than acquired knowledge and skills. This view gives creativity its glamor and individuality, putting it above rules, making it subject to mood, the artist's volatility, and so on. It is the self-expressive pride that led Gainsborough to prove that a central blue mass could be used in a work of art, thereby thumbing his nose at Reynolds who had ruled that it could not.

On the other hand, this is an awkward outlook, since it also implies that the artist is presumably not the master of his abilities. It means he is apt to be unreliable since inspiration may not follow the time clock or anticipate deadlines. The creative act rules the artist rather than vice versa; it is good for mysterious or mystic reasons rather than because of capacities that can be deliberately applied toward specific goals, toward any desired effect. Therefore, artists often disdain this conception of the “neurotic” artist, preferring to feel that their creativity is under their control rather than harnessed to intermittent lightning bolts.

The paradox comes full circle when this attitude is taken to imply that being an artist is basically a learned skill and therefore potentially available to many rather than a chosen few. Our comments are of course drastic oversimplifications; but the conflicts involved in these attitudes find real expression in artists' conflicts; in the distinctions between “fine” and “commercial” art; between technique, craftsmanship, feeling, impressionism, realism, etc.

With some such viewpoints at work, it is natural that the artist tends to resist anything that smacks of intrusion or dictation of artistic means. When motivation research comes along, talking of images and symbols rather than sales figures and age distributions, somebody usually feels the creative people need to be given an apology. This

is commonly phrased as “stimulation”. The creative staff is embarrassedly presented with the report and told, in essence, that the study is not intended to accomplish anything especially important, but that it might provide a little stimulation.

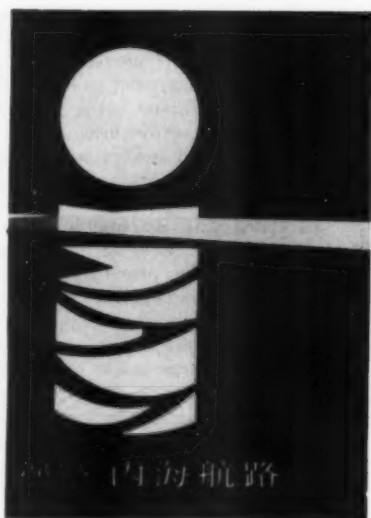
Hopefully, it does that, if it is read with some care, and dealt with sensibly for the kind of information it gives. Further, it is intended to be more than stimulating, without being an encroachment on the creative province. Findings of motivational studies are a challenge and a problem. For example, a brand image study lays out the main ideas associated with the brand; it identifies the assets the brand has in the public's views, and the problems it needs to work at to enlarge its audience and broaden or intensify its appeal. In this way, it offers suggestions as to directions the brand image might profitably go.

Implementing the brand image suggested is a peculiarly creative task; a goal is offered that constitutes a specific artistic problem. The creative act still remains, since creating brand images cannot be done by research, but by artists and writers. The goals suggested by the research mean that irrelevant casting around for “any old good idea” is reduced. There is now a target to shoot at. But still, the research goal is bare bones. The point is to clothe it, to give it life and individual flavor, to develop the special esthetic quality that will make the statement and illustration of theme different from other treatments of similar themes. Here is where imagination, inventiveness, and the complex range of subtleties and references have their inning.

For instance, a well known research finding was that instant coffee has a negative image for the housewife, implying a lazy woman. Another study showed that one consequence of this was that women did not normally prepare it in any quantity, nor serve it openly to guests. There was an implication of discourtesy, lack of true hospitality. One creative group translated this problem into the slightly startling advertisement of Emily Post instructing women in how to prepare instant coffee in quantity for guests. This may seem a fairly obvious technique, but it carries many ingenious implications. It is an approach the research workers hardly dreamed of in saying instant coffee needed a status assist in the direction of quality, courtesy, and “public” acceptability. It is also much superior to the simple depiction of A & P coffees with elegant silver service—a blunt juxtapo-

(continued on page 81)

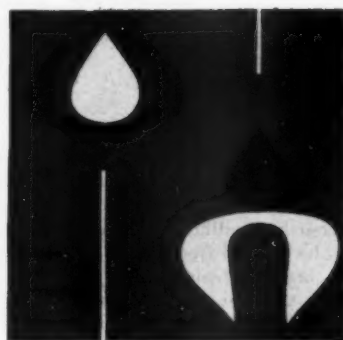
THE MOUNTAIN AND THE TRIANGLE *the*



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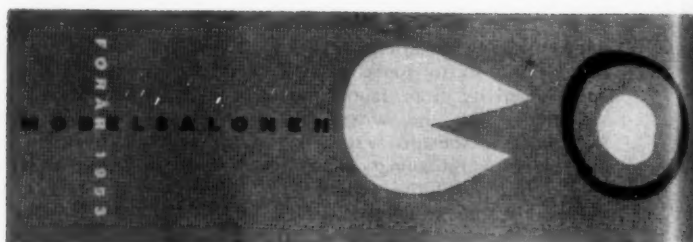
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5.

by Kim Taylor, Assistant Editor, *Graphis Magazine*

While Miss Gertrude Stein might have insisted that "a mountain is a mountain is a mountain . . ." in advertising it may more effectively be a triangle.

While some degree of abstraction will have been at the back of all good advertising art, as of all art, the extent to which the design-educated public in a country such as Switzerland will take abstraction in their advertising can come as a surprise to visitors. The extremes of abstraction—the arrangement of the fewest, most simple shapes upon a bare background—will serve for an announcement. The Bauhaus tradition in Germany has also prepared the public there for such bare approaches, while the Japanese have an instinctive understanding of "shapes".

Understandably the more extreme examples of abstraction are seldom for

popular products, but it is not improbable that the apparent trend away from words to illustrations, will continue in the illustrations themselves which will strive to say less and suggest more. Abstraction will increasingly enter in.

The weakness of much abstract art lies in that it is only intellectually conceived, but the limitation of advertising art — the need to communicate — can make for strength, since content can seldom be separated from form; and the designer who is able to think symbolically and knows the emotive values of shapes, lines and colors as such, has a language at his command that strikes deeper than words, to the springs of emotion and of action.

The Japanese poster shown is compellingly "romantic" when seen, far from cold in its true colors. "Real"

moonlight on "real" water would have made a pretty picture, but I doubt that it would have arrested attention on a poster, nor remained in the mind, nor moved one to action, nor have been identified with the particular "product". Moonlight on water is everywhere, but *this* moon on *this* water is offered by the Kansai Steamer Company.

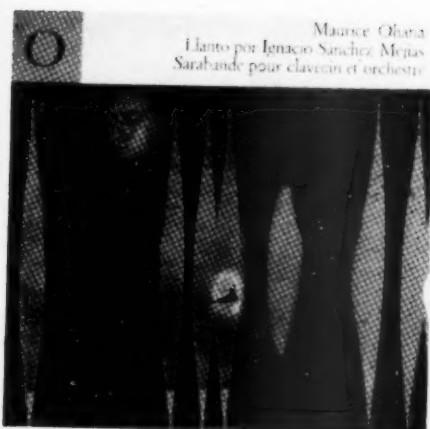
A mountain makes a pretty picture. If one stops at all, one looks and passes on. But a triangle can arrest, it has immediacy, impact, suggestive and retentive force. He who runs may read, and it will remain and work within the beholder.

The sun goes behind the clouds: the circle is constant. The moon wanes: the arc is with us always. The mountain crumbles and turns to dust: the triangle remains. ●

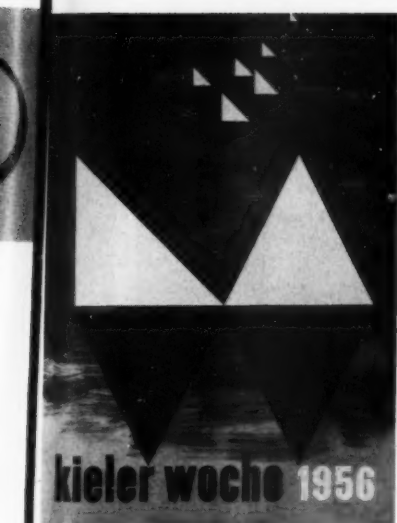
IGLE the service of advertising.



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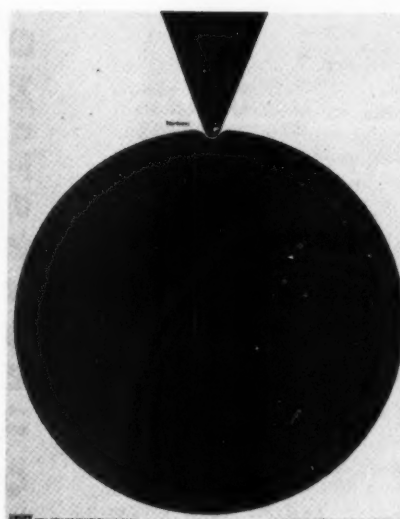
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7.



8.



9.

1. Hiroshi Ochi: 5 color silkscreen poster for a Japanese Steamship Co.
2. Miroshi Ochi: for a Japanese fashion show. Find the lady.
3. Ott Aicher: Announcement of a talk on Roses and Orchids in Germany.
4. Cover of calendar from a Swiss firm showing photos of mountain roads.
5. Jacques Darche: French record sleeve: music obviously lends itself to abstraction.
6. J. Oksaen: Cover of Danish store's booklet on spring fashions.
7. L. Emmerik: Dutch designer's poster for Kiel Week that is famous for sailing events.
8. Gio Ponti: Photographic-abstract cover of an Italian magazine.
9. Peter Paul Piech: Three trade magazine advertisements for an English manufacturer of testing machines; ads emphasize Hardness, Tension, Compression.



"A truly good creative artist must learn to understand mankind and his problems as well as to interpret them into appropriate art forms. He must learn to be a business man. He must speak and send a message to sell a product, inspire or satisfy the changing moods of the market, entertain, annoy, and prod to action, all through his symbols . . . the profession of art is not a luxury for the wealthy but a necessity in life and basis for proper existence." *Timothy Galfas, President, Art Directors Club, Atlanta*

Atlanta's show ran during September at the Atlanta Art Museum. A poster, placed on billboards, in windows, on transit buses invited the public to the show. The poster was designed by Richard Brunell with photography by Timothy Galfas. Show chairman was Duane F. Cox, who, along with Mr. Brunell, put the exhibit together. A book showing all the pieces in the show has been published by the club and sells for \$1.50. It was designed by Bill Slattery. Show judges were illustrator Thornton Utz, Ken Smith, AD at G.M. Basford Co., and Edward Gottschall, editor of *Art Direction*. The 161 pieces they chose appear in "The Profession of Art", the club's annual. The gold medal winners are shown here.

Atlanta's 7th annual exhibit stresses role of the creative artist in understanding mankind to communicate most effectively

TO UNDERSTAND MANKIND...



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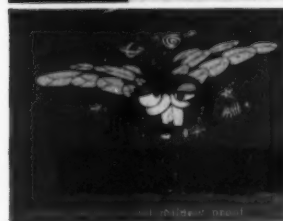
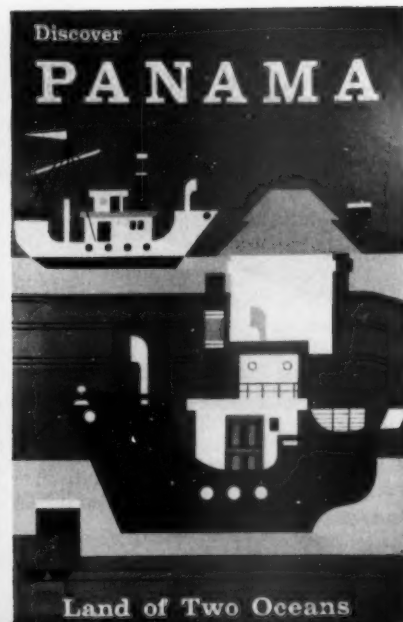
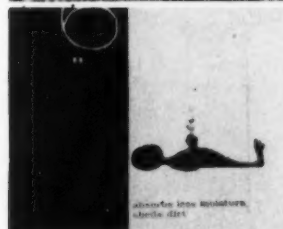
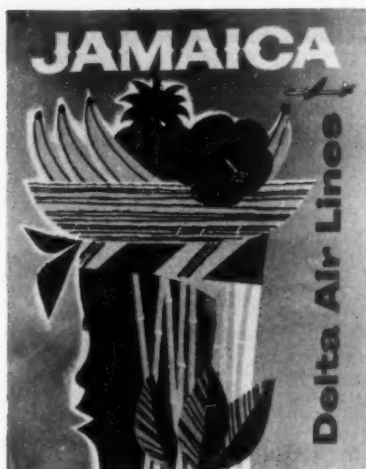
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5)



- 1) AD: artist: Maggie Wesley
Client: Lockheed Aircraft Corp.
- 2) AD: Maggie Wesley
Art: Jim Zambounis
Client: Lockheed Aircraft Corp.
- 3) Art: Bill Slattery
Agency: Burke Dowling Adams, Inc.
Client: Delta Airlines
- 4) Art: Bill Slattery
Agency: Burke Dowling Adams, Inc.
Client: Delta Airlines
- 5) Art: Bill Slattery
Agency: Burke Dowling Adams, Inc.
Client: Republic of Panama
- 6) AD: Robert A. Hiers
Art: Cox, Kjeldsen and Parker
Agency: Liller, Neale and Battle
Client: Cabin Crafts-Needletuft

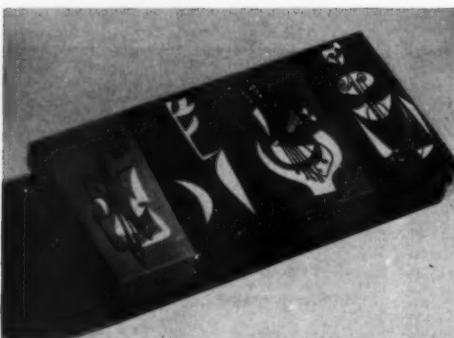
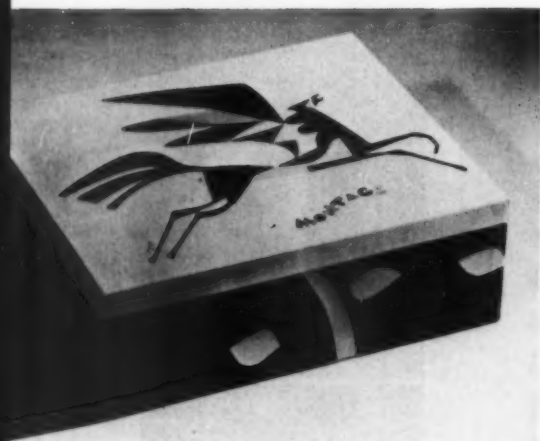




7)



8)



9)

7) AD: Ken Smith
Photography: Tim Galfas
Agency: G. M. Basford Co.
Client: Otis Elevator

8) AD: William Strasser
Photography: Tim Galfas
Agency: J. Walter Thompson Co.
Client: Ford Motor Co.

9) AD: Perli Pelsig
Art: Perli Pelsig
Client: Montag Brothers

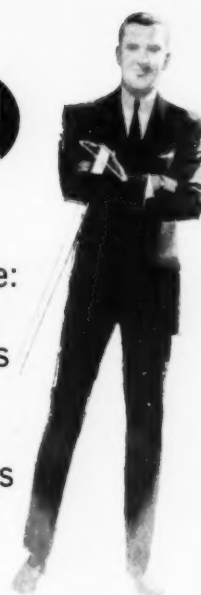
Ten Commandments grew out of sketches religious artist Arnold Friberg produced for filming of the movie. Friberg's sketches served as guide to ADs, cameramen, costume and set designers, screen writers and actors. The booklet, 32 pages, has mostly color reproductions of Friberg's paintings of major scenes. Friberg's work is characterized by power, drama and suprealism. Book was produced by lithographers H. S. Crocker who put out the five-color job in 10 days. A half-million copies have been sold, additional runs are scheduled. Friberg and Crocker produced an award winning (from Lithographers National Assn.) series of religious paintings used in Book of Mormon.

and white rhythmic-line art on standard hair spray squeeze can, to achieve easy recognition of product plus stand-out appeal. Designer Fred Mintz, Beverly Hills free lance artist-designer, used flowing lines in both art and lettering to create "difference" for product, to overcome problems of limited distribution, sales resistance. Mintz designs brochures, catalogs and direct mail, as well as packaging.

"Motivation Research is a pseudoscientific approach to the artist's problem of communication and an excuse for real creativity." Thus Jerome Gould, designer and head of Gould and Associates, Beverly Hills, in address before Dallas Art Associates. Tracing history of artist-designer as a communicator, Gould said artist's position remains the same as it did in ancient times—today, though, his showcase is print and tv. Growing use of motivation research he credited to business which "is sometimes embarrassed by the creative personality . . . prefers the impersonal safety of statistics, (even though the solutions are mediocre) to the unpredictable functions of the imaginative mind."



available:
creative
solutions
to your
creative
problems

**CHARLES HANSEN ASSOCIATES**

BACKED BY A COMPLETE ART SERVICE

Layout to complete job. Quick service
Fast Airmail service on out-of-town orders

WM. MILLER ADVERTISING PRODUCTION
672 S. Lafayette Park Pl. Los Angeles 57, DU 54051

**Place an ad in
Art Direction's
local news pages**

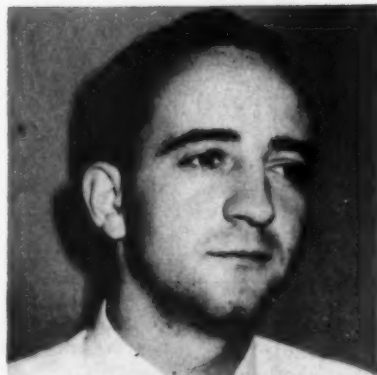
in Chicago



THE
FLAX
CO.

ARTISTS' MATERIALS
DRAFTING SUPPLIES

176 N. Wabash Ave.,
Chicago 1, Ill. FI 6-4395



Ad Promotions Advertising Pro-
appoints Fred Nuss motions Inc. of
Chicago has ap-
pointed Fred Nuss production manager.
He will be in charge of graphic arts
procurement services and other produc-
tion duties for the sales promotion firm.
Nuss, a former Northwestern student,
held a similar post for John J. Maher
Printing Co.

Norm Ulrich opens new studio

A new Norm Ulrich Art Studios was
formally opened Aug. 15 at 6930 Roose-
velt Road, Oak Park, Ill. The new
structure, built at a cost of \$118,000,
covers over 6000 sq. ft. of working
space with inside planning to offer the
latest in studio flow operation from
rough visualization through finished art
and production. Variety of services of-
fered range from consultant art direc-
tion through all types of industrial and
consumer advertising and sales promo-
tion designing, finished art, photo-
graphy, production counseling, etc.
Management staff members are owner
Norm Ulrich, sales manager Mel Ulrich,
creative AD René Scharli, production
AD Don DeForest.

The new studio marks the fourth step
in the five-year-old firm, which began
as a one-man operation with under 400
sq. ft. of operating space. Full-time staf-
fers now number 26.

Louis Cheskin appointed to food packaging committee

Louis Cheskin, director of the Color
Research Institute, Chicago, has been
appointed a member of the National
Inter-Industry Food Packaging Commit-
tee. This nonprofit Chicago-based co-
operative committee works on food pack-
aging problems of common interest to
member food retailers, wholesalers,
processors, package manufacturers, and
representatives of the press, government,
and the public. Cheskin is a pioneer in
motivation research.



Calligraphic design for institutional

This b/w page
by Ray Da Boll
(design, calli-
graphy and illustration) was one of the
reasons Collins, Miller & Hutchings,
Inc., of Chicago, was the 1957 Chicago
Federated Advertising Club award for
best institutional campaign in industrial
and business magazines. One of a series
in the award-winning group of ads,
Crafts and Craftsmen, this has an illu-
stration based on a mural by Edward
Laning in the New York Public Library,
calligraphy for first paragraph of copy
on The Book of Kells, and the sell
message in type.



Ready frisket that stays down, will not blow
up, easily removed, stays tacky indefinitely,
extremely transparent, leaves no residue.

Phone SU perior 7-2006-7 - Samples on request

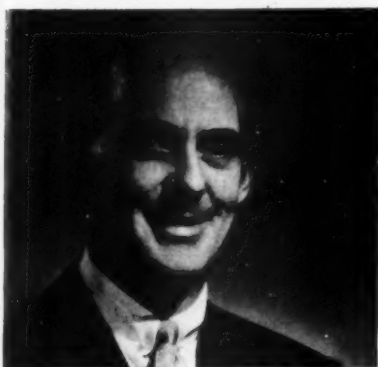
SS Artist Materials Inc., 712 North State, Chicago, Ill.

the **GUIDEDGE** for precise work
the **NOREdge** for close work -- *both are*
steel drawing board edges

for data check with your dealer or write
HEAD-NORTH GUILD **chicago, ill.**

James Harting heads Dickens creative design

Formerly head of creative design for Display Corporation in Milwaukee, James T. Harting has joined Dickens, Inc. of Chicago as studio director. He will supervise all creative design and finished art services of the package design consultant firm. Harting, before his association with Display Corp., had been with Dickens.



A. T. Little at S-B-DeC & Niles

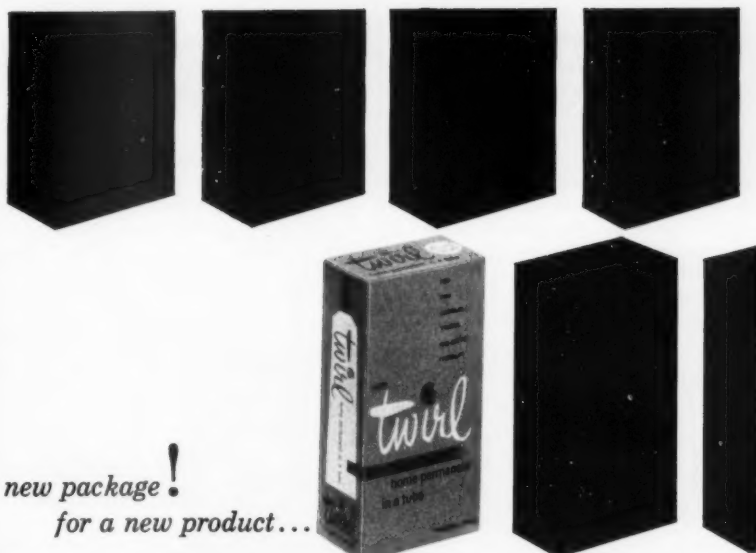
A. Tyler Little is new account executive for Stephens-Biondi-DeCicco and for Fred Niles Productions, both of Chicago. He will specialize in displays and illustrations for S-B-DeC art studios and do the sales training programs for Niles, motion picture producers. Little previously had been account executive for another Chicago art studio for 10 years, handling key accounts.

New SRDS magazine names staffers

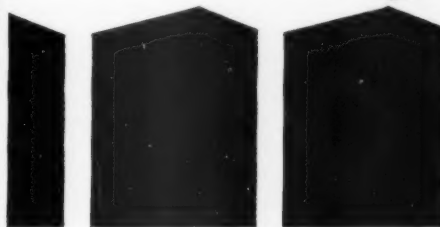
Media/scope, the new Standard Rate & Service magazine to be published in Evanston, beginning this month, will have on its staff: John B. Birdsall, promotion manager; William B. Birdsall, western advertising manager; Theodore Breskin, Evanston office district manager; Len Giarraputo, New York district manager. John Birdsall was AE for Cramer-Krasselt Co. in Milwaukee. William Birdsall was newspaper sales representative for Hearst Corp. of New York. Breskin came from post as sales representative for Recorder Printing and Publishing Co. in San Francisco. Giarraputo was AE at Hockaday Associates in New York.

Chicago clips

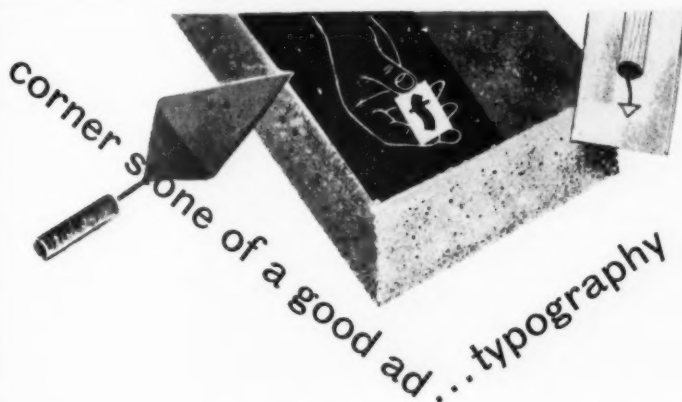
For the next 10 years Chicago Federated Advertising Club will be headquartered on the ninth floor of Carson, Pirie Scott—lease just signed for 4000 sq. ft. of din-



new package!
for a new product...



designed by the
Whitaker Guernsey DESIGN GROUP
444 east Ontario Chicago 11
WHitehall 4-6809



Developing an effective ad is not unlike constructing a building. You start from a layout or plans and it takes shape as you add copy and art or wood and bricks. The corner stone helps support the structure just as good typography strengthens and maintains the impression value of your advertising... namely the finest of typography. For more accuracy and better dependability in all your type needs... Call Service today.

Where typesetting is still an art

SERVICE TYPOGRAPHERS, INC.

723 SOUTH WELLS STREET

CHICAGO 7, ILLINOIS

PHONE HARRISON 7-8560

ing facilities, bar lounge and club offices . . . *STAs* had a field day at Publishers House, the Tangle Oaks Educational Center in Lake Bluff . . . *Air Conditioning and Refrigeration Exposition* returns to Chicago after six years. Will be at the International Amphitheatre Nov. 18-21. Over 250 companies to display and demonstrate products. Sponsor: Air Conditioning & Refrigeration Institute

. . . *Robert J. Leander* now president of Chicago Show Printing Co., succeeding Russell J. Leander who continues as director. R. J. was vp and general mgr. . . .

Harold R. Coldwell moved from marketing department at Vulcan Containers, Bellwood, to post as director of advertising and market research . . . *Thomas G. Johnston* from creative

group head at Needham, Louis & Brorby to associate creative director at McCann-Erickson . . . *John W. Andrews, Jr.* now manager of Chicago office, Hearst Advertising Service, moving over from national advertising mgr. for Chicago American. *John R. Multi* moved up from sales staff of Hearst Advertising Service to succeed Andrews at Chicago American . . . *Bertil E. Anderson* new director of advertising and public relations for Bliss & Laughlin, Harvey, Ill. He was manager of commercial research.

Tatham-Laird got *Praxter & Gamble* and *American Family* accounts from H. W. Kaster & Sons, effective Nov. 11 . . . *Foot, Cone & Belding* now adds Hertz Corp.'s *Rent-A-Plane System* business . . . And *BBDO* adding *Sheaffer ballpoint pen* . . . *Marsteller, Rickard, Gebhardt & Reed* now has *Western Electric Co.* . . . Effective Nov. 1 *MRGR* also adds *Century Electric*, electric motors, (from Oakleigh R. French & Associates of St. Louis) . . . *Wheaties*, developed in the Chicago plant of General Mills in 1924, now called *Radiant Crisp Wheaties* (added crispness) and is being placed in national distribution . . . *Rolled Steel Corporation's* new trademark is *Rosco*, symbolizing thrift—Scotsman in full regalia . . . *David B. Smart* and *Bradley M. Wyatt* named asst. AEs at *MRGR* . . . *Thomas P. Whalen* moved up from production staffer to director of printing at Russell T. Gray . . .

Critchfield & Co. added the *National Cordial Co.* account for *Monastery Brand* cordials, liqueurs and vodka . . . *W. B. Doner & Co.* has *Jack E. Schneider* as AE, from post as merchandising mgr. for *Hotpoint Co.*'s commercial division . . . *Clinton Hentrich* now AE at *Cunningham & Walsh*, from merchandising director at *American Dairy Assn.* . . . *Ruthrauff & Ryan* no longer has *Chance Vought Aircraft* account. Effective Oct. 13, goes to *Tracy-Locke Co.* of Dallas . . . *James E. Kurtz* is new advertising mgr. for *Insulation Mfg. Corp.* Was staffer in the industrial advertising division at *Automatic Electric Co.* . . . *Gene Shields* left *Magnavox Co.* and job as asst. advertising mgr. to go to *Erwin, Wasey & Co.* to be AE . . .

Chicago chapter of National Industrial Advertisers Assn. elected *James E. Borendame* president. He's director of marketing services for *Acme Steel Co.* *NIAA* of Chicago's new first vp is *Raymond M. Wall*, AE at *Waldie & Briggs* . . . *Vance Publishing Corp.* named *Albert W. Boulton* general mgr. of all operations for *American Lumberman* and *Building Products Merchandiser* magazine. He's director of advertising sales and promotion . . . ●



MUSIC



Frankie and Johnny live in a sentimental ballad of love and death. They might have been the world's most famous lovers . . . if Johnny hadn't done her wrong. But he did . . . and she shot him dead, bringing to herself, to Johnny, and to St. Louis immortality. The story of Frankie and Johnny is told in many verses as well as versions.

We have clients in America's foremost industries and would like more

Printers with Imagination

D F KELLER COMPANY • 3005 FRANKLIN BLVD
CHICAGO 12, ILLINOIS

in
Philadelphia



Color Corp. appoints Murray E. M. Morse, Jr. vp Morse, Jr. leaves N. W. Ayer and post as account representative for Long Lines department of A. T. & T. to join Color Corporation of America as a vice president. He will develop new markets for display color transparencies and prints, while directing sales, advertising and sales promotion. During Morse's three years at Ayer, he helped develop a national terminal display program featuring giant color transparencies and prints. Before that, he was public relations account representative assigned to Lights Diamond Jubilee, the electric companies' 75th anniversary promotion.

N. W. Ayer adds to art dept.

Roger Cook, formerly with WAAT and WATV, radio-tv stations in Newark, N. J., has joined the art department at N. W. Ayer & Son. He is a layout designer.



Edwin Alan Segal New account creative head at C&P representative and creative director for Philadelphia's Close and Patenaude's Wilmington office is Edwin Alan Segal, who was with Petrik and Stephenson Advertising Agency. Segal has also been associated with John P. Eldridge Co. as account executive on both national and local consumer and industrial accounts. His background is in design work, copy, contact. He is a graduate of the Pennsylvania Academy of Fine Arts, and also attended the University of Pennsylvania.

Philadelphia shows

The American Color Print Society's 18th traveling exhibition is on view at the Central Library through Oct. 25 . . . ACPS's exhibit of color prints will be on view at the Academy of Music through December . . . At the Art Alliance, through Oct. 20, prints by Steg . . . From Nov. 20, through Dec. 15, show at the Art Alliance will include selections from Library of Congress acquisitions of the last three years; foreign and American prints; Pennell's work and tools . . . At the Print Club: Boxiana from collection of Seymour Adelman, Oct. through Oct. 31; month of November, English contemporary prints, woodcuts and offset lithos, by Lowell Naive and Virginai Paccetti; December, contemporary Brazilian prints; Philadelphia Printmakers 29th annual exhibit.

T. W. Immel to Zubrow

New art director at S. E. Zubrow Company, Philadelphia is Thomas W. Immel. He was AD at Fuller & Smith & Ross in Cleveland.

Typography



DAY and NIGHT



by HAND



by MACHINE



by FOTSETTER

From one of the
LARGEST SELECTIONS
of **TYPE FACES**

available anywhere!

And you get your repros—or negative or positive prints—**fast!** For the entire East Coast is only overnight by mail from Progressive. And we maintain city-wide delivery and pick-up from our New York, Wilmington, Baltimore and Washington Offices. Need a hard-to-find face . . . need it in a hurry . . . need it set with skill and attention to detail . . . need it in more than one place at once? If you need any or all of these, you need Progressive! Booklet AD-9 describes our complete services. Write for it now.

PROGRESSIVE
COMPOSITION COMPANY

9th & Sansom Sts. Phila. 7, Pa.
WAInut 2-2711



NEW YORK
WILMINGTON
BALTIMORE
WASHINGTON

Murray Hill 2-1723
Olympia 5-6047
Saratoga 7-5302
EXecutive 3-7444



Chilton to launch aircraft trade mag

A new monthly in the aircraft, missiles, rockets and component parts manufacturing field will be published by Chilton Company, Philadelphia, beginning next January. The new publication, *Aircraft and Missiles Manufacturing*, will have cover and format designed by George Samerjan, New York industrial and periodical designer. The magazine will have concentrated circulation among production, design and purchasing executives and will also cover selected military and government personnel. Pro-

duction techniques and engineering for manufacturing will be stressed in the editorial content.

Sixteenth publication in the Chilton house, the new book will have a standard trim size page of $8\frac{1}{4} \times 11\frac{1}{4}$. Rates and circulation information will be announced. John C. Hildreth, Jr. has been named publisher and John F. Pfeffer assistant to the publisher. Both will retain their same posts on *Automotive Industries*. Editorial and ad sales staffs will be separate from other Chilton staffs.

Staff members will work out of the Philadelphia headquarters, 56th and Chestnut streets, and field offices in aircraft and missiles manufacturing centers.

Philadelphia clips

Chilton Co. has appointed *Wilson Howe*, formerly eastern manager for *Motor Age*, to be director of advertising, automotive service division . . . Howe's old post filled by *Jack Evans* of *American Builder* and *Ed Shaffer* of *Better Homes & Gardens* . . . National conference of the *Public Relations Society of America* will be held here Nov. 18-20 at the Penn-Sheraton . . . *Weightman, Inc.* got *Burly Biscuit* account . . . Pennsylvania Pump and Compressor Co. of

Easton account to *Harris D. McKinney, Inc.* . . . *Joseph Zimmerman*, new director of all-station promotion, radio-tv division of Triangle Publications, was publicity director of WFIL-TV . . . *Smith Binning* is now director of sales development at WCAU-TV, from executive staff of S. I. Newhouse organization . . .

Barbara Haddox, new director of press information and audience promotion at WCAU was promotion director for WBNS-TV in Columbus . . . WIBG, Storer Broadcasting Co.'s recently acquired AM outlet, has *John R. Mahoney* for station manager and sales manager. He was general manager . . . *Marketing & Advertising Associates* now has the *Eat-All Frozen Food* (seafoods) account . . . *S. E. Zubrow Co.* has the *Dif Corp.* account—household cleaners . . . *Feigenbaum & Werman* adds the *Mister Softee* account—mobile soft ice cream trucks . . . *Farm Journal's Robert E. Flannery*, promotional assistant and merchandising manager, was advertising assistant in the film department at Du Pont Co. . . . *Pat Henry* now sales promotion manager for Schramm, industrial compressed air equipment, West Chester. Came from sales promotion manager spot for *Willson Products* division at Ray-O-Vac, Reading . . .

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
Market 7-6635 • Prompt delivery service

sell
these executive buyers
in the *seventh*
annual
buyers'
guide



List Yourself with the trade . . . if you sell art, photography, typography, you *belong* in your own trade's Annual Guide. For the 7th straight year, Art Direction will publish, in the January 1958 issue, the only trade guide of artists, photographers, studios, illustrators, typographers, etc.

11,000 Buyers . . . circulation is at a new record high. Art Direction has the most buyers—A.D.'s; ad/sales promotion/production managers; editors; agency executives.

The first return from your listing will pay for it many times over.

Fill out the order form now . . . right now! Every year many listings are returned because they've come in after deadline. Send in your listing today to be sure.

Best Ad dollar buy! Listings are as low as \$1.50. Contains the basic information of your service. Listings are the simplest, quickest, and the *only* way to list yourself with the *entire* field.

to get business . . . tell them where you are . . . here's how



Instructions

classified listings

(see listings 1 to 284 on next page)

For: artists, photographers, art suppliers and manufacturers, graphic arts firms. Also, for studios advertising specific services (for example, a general art studio could take Listing No. 158, dye transfer prints.)

1. There are 284 separate classified listings.

Each classified listing is \$1.50.

2. Each classified listing is 3 lines. First line is name and telephone number. Second line is address. Third line is advertising copy and is optional. Third line copy cannot exceed 45 characters including spaces.

3. Use order form below, type or print. If ordering more than one list-

ing with third line copy, specify listing number for each third line.

4. Order as many listings as you want. Use your letterhead if more space is needed.

This is a sample classified listing:

George Edwards MO 7-5764
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

Representative's listings

(see listings 285 and 286 on next page)

For: representatives of artists and photographers.

1. List your artists and photographers on your letterhead.

2. See sample listing. You may, in one or two words, list artists' or photographers' media, subject, technique.

3. Listings are \$1.50 for your name, address and phone, plus \$1.50 for each artist or photographer listed.

This is a sample representative's listing:

Don Arthur MO 7-5764
626 E. 39th St., N.Y.C. 16
William Boro, men's fashion illustration
Joan Mello, fashion artist, pastels

Studio listings

(see listings 287 and 288 on next page)

For art or photographic studios advertising all their services in a single listing.

1. Complete order form.
2. List your art or photographic services on your letterhead.
3. Listings 287 and 288 are \$5.00 each.
4. You may also order one or more classified listings (numbers 1 to 284). Each classified listing is \$1.50.

This is a sample studio listing:

287. ART STUDIOS

Ad-Art

217 North 8th way, Wichita 2, Kansas

AM 5-4496

creative	design	direct mail	illustration	layout	lettering	mechanicals	packaging	posters	presentations	retouching	TV art	OTHER SERVICES
service												folders and brochures

order form ART DIRECTION • 43 E. 49th STREET, N. Y. 17 • PLaza 9-7722

Yes, I want to be listed in the January 1958 issue in the 7th Annual Buyers' Guide, as follows:

classified listings 1 to 284.....at \$1.50 each listing.....\$.....

Representative's listings.....☐ 285 art.....☐ 286 photography.....\$.....
\$150 for representative plus \$1.50 for each artist or photographer listed.

Studio listings.....☐ 287 art.....☐ 288 photography.....at \$5.00 each \$.....

Total \$.....

IMPORTANT!
REMITTANCE MUST
ACCOMPANY ORDER

NAME.....ADDRESS.....

Print exactly as you wish it to appear in Buyers' Guide

CITY.....ZONE.....STATE.....TELEPHONE.....

3rd line copy for classified listings,
cannot be over 45 characters

See Nos. 1-284
on next page

See Nos. 285-288
on next page

Number	Your advertising copy for 3rd line listing
Number	Your advertising copy for 3rd line listing
Number	Your advertising copy for 3rd line listing
Number	Your advertising copy for 3rd line listing

285	List your artists on your letterhead
286	List your photographers on your letterhead
287	List your art services on your letterhead
288	List your photographic services on your letterhead

DEADLINE FOR LISTINGS IS NOVEMBER 1, 1957. DON'T WAIT. GET YOURS IN NOW.

category index

1 to 284, classified listings Listings 1 to 284 are \$1.50 each.

ART

1. advertising design
2. airbrush
3. annual report
4. architectural rendering
5. art directors, consultant
6. book jackets
7. booklets, direct mail
8. Bourges technique
9. car cards
10. caricatures
11. cartoons
12. catalogs
13. charts
14. color separations
15. colorist
16. comic books
17. continuities
18. displays
19. exhibits
20. fine art for industry
21. greeting cards
22. ideas
23. labels
24. layouts
25. letterheads
26. maps
27. mechanicals
28. oil painting
29. package design
30. pen and ink
31. pharmaceutical design
32. point-of-sale
33. portraits, painting
34. posters
35. presentations
36. product design
37. record albums
38. Ripley technique
39. scale models
40. scratchboard
41. spots
42. stock art
43. three dimensional
44. trade marks
45. trade publishing art
46. wash drawing, b/w
47. watercolor
48. woodcut

ILLUSTRATION

49. aeronautical
50. animals
51. automobiles
52. biblical
53. characters
54. chemical
55. children
56. children's books
57. decorative humorous
58. farm animals
59. fashion & style
60. figure
61. flowers
62. food
63. furniture
64. general
65. historical
66. home furnishings
67. humorous
68. industrial
69. interiors
70. landscape
71. marine
72. medical
73. men's hands
74. military

75. product-still life
76. shoes
77. sport
78. still-life
79. story
80. stylized
81. symbolic
82. technical

LETTERING

83. alphabets, designed
84. comp. lettering
85. illuminated lettering
86. LeRoy lettering
87. lettering
88. paste-up alphabets
89. photo, film, process
90. photographic variations
91. presentation

RETOUCHING

92. art
93. carboys
94. color toning
95. dye transfer
96. fashion
97. Flexichrome
98. industrial
99. Kemart
100. photo, b/w
101. photos, color
102. products
103. renderings
104. technical
105. transparencies

TV

106. animations
107. art
108. cartoons
109. direct color prints
110. film production
111. hot press
112. lettering
113. lettering, photo
114. props
115. sculpture
116. slides
117. story boards
118. titles

ART SUPPLIES

119. acetates, overlays
120. adhesives
121. air brushes
122. artists brushes
123. binders & portfolios
124. books
125. Bourges materials
126. Bristol boards
127. cameras
128. canvases
129. charcoal & pastel papers
130. colored papers
131. crayons and chalks
132. drafting supplies
133. drawing boards
134. drawing instruments
135. drawing tables
136. dry mounting presses & materials
137. easels
138. erasers
139. fixatives
140. Flexichrome materials
141. fluorescent inks
142. fluorescent paper

143. fluorographic materials
144. glasses, magnifying & reducing
145. graphic reproduction materials
146. hand lettering sheets, etc.
147. illustration board
148. inks
149. Kemart materials
150. knives and shears
151. lettering guides
152. lighting equipment
153. mounting & mat boards
154. office furniture
155. office supplies
156. oil colors
157. pads, blocks, sketch books
158. palettes
159. pastel materials
160. pencils
161. pens
162. photo-composition machines
163. photographic film
164. photographic paper
165. photographic supplies
166. picture frames
167. projectors, art
168. reproduction surfaces
169. retouching materials
170. retail art stores
171. rulers
172. scale rules
173. schools, art
174. sharpeners
175. sketch boxes
176. slide rules
177. slides, stock
178. steel equipment
179. stools and chairs
180. studio accessories
181. tabourets
182. tapes
183. tracing equipment, materials
184. transfer paper
185. transparency viewers
186. watercolor materials

PHOTOGRAPHY

187. aerial
188. animals
189. architectural
190. babies
191. cats & dogs
192. children
193. color
194. editorial
195. exhibit
196. experimental
197. fashion
198. food
199. general
200. horticultural
201. illustration
202. industrial
203. interiors
204. landscapes
205. location
206. magazine photography
207. murals
208. photo agencies
209. portraits
210. Printons
211. products
212. props
213. publicity
214. reportage
215. set design
216. slide films
217. stereo

218. still life
219. stock photos
220. strobe
221. trick photography

PHOTO REPRODUCTION SERVICES

222. Ansochrome processing
223. b&w prints in quantity
224. carboys
225. color assemblies
226. color prints in quantity
227. color separations
228. copy of artwork
229. duplicate transparencies
230. dye transfer prints
231. dye transfer prints, giant
232. Ektachrome
233. Ektachrome processing
234. enlargements
235. Flexichrome
236. montage
237. mural color transparencies
238. photocopying
239. photomurals
240. reproportioning
241. screened veloxes
242. slides
243. strip-ups
244. 35mm negs. & positives
245. transparencies
246. transparency art
247. type "C" prints
248. varicolor prints
249. viewgraph slides

COPY PRINTS

250. color film strips
251. colorstats
252. copy prints
253. ozalids
254. ozachromes
255. photostats
256. photostats on acetate, in opaque black or white
257. visualcast slides

GRAPHIC ARTS

258. acetate proofing
259. advertising presentations
260. ad pre-prints
261. bindery
262. display manufacturers
263. electros
264. equipment
265. gravure plates
266. labels
267. letter services
268. lithography
269. paper dealers
270. photoengraving
271. photogalatin printing
272. printers, letterpress
273. rotogravure
274. sheet-fed gravure
275. silk screen printers
276. stationary, business
277. tags
278. type direction
279. type foundry
280. typographers, hand
281. typographers, machine
282. typography, old fashioned
283. typography, photo

EMPLOYMENT

284. agencies

285-286: representatives listings Listings 285 and 286 are \$1.50 each, plus \$1.50 for each artist or photographer listed.

Complete the order form and list your artists or photographers on your letterhead.

ARTISTS REPRESENTATIVES 285

PHOTOGRAPHERS REPRESENTATIVES 286

287-288: studio listings Listings 287 and 288 are \$5.00 each regardless of number of services listed.

Complete the order form and list your services (see below) on your letterhead.

ART STUDIOS

287. [List any or all on order form or letterhead]
- ☐ creative
 - ☐ design
 - ☐ direct mail
 - ☐ illustration
 - ☐ layout
 - ☐ lettering

- ☐ mechanicals
- ☐ packaging
- ☐ posters
- ☐ presentations
- ☐ retouching
- ☐ service
- ☐ TV art

PHOTO STUDIOS

288. [List any or all on order form or letterhead]
- ☐ children
 - ☐ fashion
 - ☐ food
 - ☐ illustration
 - ☐ industrial
 - ☐ interiors

- ☐ location
- ☐ motion pictures
- ☐ product
- ☐ reportage
- ☐ slide films
- ☐ still life
- ☐ TV

*labor wise
or budget foolish*

T-V FILM ROUNDTABLE



by Ralph Porter

Union rules the Art Director and copy-writer should consider before preparing TV filmed spots.

One of the chief reasons a spot goes over budget even before it is evaluated by a producer is that copy and/or art have inserted into their creation an extra effect, an extra movement of the head, an extra lighting direction which can only be accomplished by meeting another union regulation.

These "extras" rarely pull a tedious spot out of its doldrums. In many cases the "extras" are only too evident as afterthought appendages and fight the very sellingness of a commercial.

Nothing, of course, can take the place of a good concept. And when that occurs the "extras" fall into place and the cost is well worth it for producer prestige, for agency vanity, and for client profits. But good concepts are hard to come by and costs are uppermost in everyone's mind. Consequently extra effects must be scrutinized particularly as they apply to union rules.

The motion picture labor force is one of the most highly organized in the country. Writers, directors, editors, studio mechanics, production crews, teamsters, projectionists, and even producers have craft guilds or unions standing behind them as great benevolent overseeing protectors, sheltering each craft member from any harm which this unpredictable emulsion-drenched giant may fling upon him.

There is IATSE (International Association of Theatrical and Stage Employees), perhaps the largest and most powerful of all film unions, embracing practically every film worker. There are Screen Writers, Directors and Actors Guilds. There is a recently organized body of directors which constitutes a formidable bloc on the East Coast. Each organization has put into labor law certain prerequisite working conditions which the film industry regards with a

healthy respect. Those who do not abide by labor's dictum are quickly ostracized.

It is, therefore not amiss for the non-film agency craftsman to acquaint himself with these labor provisions.

Space does not permit a comprehensive chronology of dos and don'ts but here are some of the more evident rulings which may help in formulating future spots:

Location

When locations are considered for better visual effect such as road shots, city or town identification, yacht shots, outdoor or indoor famous places, etc. remember that all cameramen of Local 644 IATSE; all electricians, soundmen, grips, property men, and mechanics of Local 52, IATSE; all assistant directors, unit managers, and script clerks of Local 161, IATSE in addition to writer, director, make-up man, etc. must be given 1st class accommodations in travel, food and board plus all other expenses of any kind relating to proper functioning. Full salaries must be paid while traveling to and from locations. Taking a regular crew along doesn't exonerate a producer from hiring stand-by crews at local rates thus doubling his labor costs which must then be passed on to agency and client. These costs cannot make an average spot sparkle any more brilliantly unless the original concept of location is an inherent part of a socko idea.

Use of rear screen projection might be investigated to achieve a similar effect. Locations might be used without actors or as authentic backgrounds alone. These shots require a cameraman, his assistant, and one or two mechanics. If a cameraman shoots with a hand held camera like an Eyemo (Newsreel type) where no tri-pod or reflectors are needed then he may go all over with only one man to help him for loading,

following focus or keeping a camera report.

In cases where a series of spots is needed it might be cheaper to utilize locations to cover the series and pro rate that cost. A producer can always shoot multi-spots of the same character proportionately cheaper than spending a lot for just one spot.

Extra effects

It is always exciting to develop an effect idea that seems different. What many agency talents overlook is that these effects were probably done by the early film pioneers way back in the 19th century at a fraction of present costs. This doesn't mean that we cannot repeat them or even improve upon them. Hollywood does that constantly; trick effects, traveling mattes, in-camera techniques, even color—all of these were copies of the early masters. Hollywood and the other giants of the motion picture world highlight these effects with a modern-day polish that finds an echo in the vast film audiences everywhere.

But filmed spots are, at best, remote cousins to those expensive colorstranzas. And when an idea for a spot involves the use of more than a normal number of lights like those two, five, and ten thousand watt electrical monsters that spew forth hot rays of light and must be handled expertly then union rules dictate one man for a "five" or two "deuces." This, in any jargon, means more labor costs.

Again, if the spot warrants this extra cost all well and good. But if the effect is a bright idea to lift morale then the extra cost succeeds only in lifting the budget.

Fattening the part

There are many spots that require little more than an announcer talking directly into the camera to make his point. But this usually upsets copy or AD who are geared to envision some kind of movement to bring viewer attention to product. Hence script and storyboard call for getting up, turning around, bending over backwards. Such extra movement means that a boom must be brought into play so that the 'mike' can move in and out or turn with the 'on camera' personality. A boom man is also needed to operate this complex piece of equipment. The boom usually goes with the studio, but the boomman doesn't. He gets a minimum of \$35 per day and very few Local 52 boys work for scale.

A little ingenuity of camera movement instead of 'talent movement' would eliminate this extra cost. Those testimonial commercials where the per-

(continued on page 85)

2 HANDY GUIDES



COLOR SELECTOR... takes guesswork out of specifying fluorescent color for your silk screen displays and painted bulletins.

COLOR CARD... contains samples and suggestions for using Velva-Glo fluorescent papers and cardboards.

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what's new

ESTIMATING FLUORESCENT COLOR GALLONAGE. A booklet on how to estimate gallonage of fluorescent color required for a given design has been prepared by Radiant Color Co., maker of Sun-Tested Velva-Glo fluorescent colors, papers, cardboards and signcloths. Harry Locklin of the company developed the system. It is based on finding weight and percentage of design area to be covered. Steps are simply described and illustrated. Available from Radiant, 830 Isabella St., Oakland 7, Calif.

NEW FIXED STRAIGHT-EDGE. Developed especially for alignment ruling and striping, the new Letterguide Cam-Lock T-Square and Channel attaches to board, desk or drafting table. T-Squares are in stainless steel and clear plastic edged, in lengths from 17" to 48". Channel is of extruded aluminum alloy, lengths from 12" to 60". Locking device available separately. Letterguide Co. of Lincoln, Neb.

GRAPHIC ARTS BULLETIN. Eastman Kodak's Bulletin for the Graphic Arts, No. 8, has articles and both color and b/w illustrative photographs on The "Photo" in Photocopying - Printing, The Kodak PB Family. A section on Tips from the Trade includes information on Type C prints, ultraviolet radiation effects, upcoming Kodak publications. Available from Graphic Reproduction Sales Div., Eastman Kodak Company, Rochester 4, New York.

SHOWING OF MOHAWK SUPERFINE. A folder on Mohawk's Superfine includes reproduction of "Sleeping Pueblo," a serigraph by Norma Basset Hall. It is printed by letterpress in four colors on white Mohawk Superfine Cover 80 lb. Information on Mohawk Superfine Text Cover and Bristol is available from dealers.

NEW SQUARE GOTHIC IN PHOTOPROCESS. The Headliners have a new square gothic photo-process style called Catalina. Showings of the new style in various sizes and samples of in-use treatments are available from Headliners, 44 W. 44 St., New York 36, OX 7-4820.

UNIVERSAL TINTING COLOR. Craftint announces a new, truly 100 percent Universal Tinting Color, result of over four years of research and development. Said to blend equally well in alkyd semi-gloss and flat, oleoresinous, latex and acrylic and P.V.A. bases. The new Uni-

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Pretested for 18 months by a nationwide panel of outstanding artists and layout designers, Krylon's all new Workable Fixatif—not just an "improved formula"—eliminates offensive odor and sickening fumes that often threaten to drive you from your layout board. Ideal for work in close quarters, it dries odorless...and fast. Be sure to note these other important features:

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what's new

versal Colors will replace Craftint's standard line of Colors-in-Oil distributed for the past 11 years. New system employs 12 basic colors which, when cross-mixed, produce a minimum of 288 tints. Test samples to paint manufacturers from Craftint, Dept. P, 1615 Collamer Ave., Cleveland 10, Ohio.

STRATHMORE FOLDER BY JOSEPH LOW. New folder of showings of Strathmore papers in use was designed by Joseph Low. Characteristic art by Low, in yellow, orange, blue and black, printed by both silk screen and letterpress on gray Strathmore Double Deckle, is used for cover. Showings include samples of papers in use printed by letterpress, offset, gravure, silk screen.

STUDY OF MERCHANDISING. Fourth in a series of studies by E. B. Weiss, director of merchandising at Doyle Dane Bernbach, is available upon request to the agency's New York and Los Angeles offices. In New York, from Jim Fick-eisen, at DDB, 20 W. 43 St., New York 36, LO 5-7878. In Los Angeles, Ted Factor, DDB, 606 S. Hobard Blvd., DU 8-2233. The latest in Weiss' studies is a collection of 88 ideas to help manufacturer and retailer move goods. Three previous studies on same theme also available.

MARKING PRODUCTS: Data on marking, stamping and stencilling products and their uses is in Bulletin S-227 offered by Speedy Products, Inc., Richmond Hill 18, N. Y. Includes descriptions of pens, stamps, inks, brushes, etc. used for marking board, glass, metal, fabric, rubber, etc. as well as price data.

LAWRENCE CONDENSED: A condensed bold gothic letter style is now available from The Stik-a-letter Co., Rt. 2, Box 286, Escondido, California. Stik-a-letter alphabets are paper cutouts, with adhesive, and available in colors. They are \$6.50 per set, are used for TV commercials, movie titles, presentations, posters, charts, displays, etc. Sample and descriptive literature from the company.

PORTABLE DRAWING BOARD: The "Graphostat" is plastic—8 ounces of polystyrene, has two transparent plastic triangles (one 30°—60° and one 45°). Two retractable metal straight edges eliminate need for T-square. Measures 10" x 12". \$4.95 plus 50¢ postage and packing charge. Leslie Creations, Dept. 706, Lafayette Hill, Penna.

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trade talk

ART DIRECTORS ALBANY: Michael Savino now at

Woodard, Voss & Hevenor, from Foote, Cone & Belding London affiliate . . . APPLETON, WIS.: From St. Louis to Brady Co.—**Charles R. Moxley**—he was AD at Vandervoort's . . . LOS ANGELES: **Don Foth** now exec AD at Charles Bowes Advertising—from Ruthrauff & Ryan . . . **Evan C. Williams** left staff at Mottl & Siteman to become full AD at Hixson & Jorgensen . . . **Les Foster** the new exec AD at Mogge-Privett, leaving Studio Artists . . . **Earl Soto** left McCann-Erickson for BBDO, and **Norman Schmidke** filled Soto's post at McCann, coming all the way from Detroit and Grant Advertising to do it . . . MEMPHIS: **Mary Dean Richards**, formerly free lancer, now AD at Goldsmith's . . . MINNEAPOLIS: From Kansas City, Mo. to Minneapolis and Campbell-Mithun: **Wesley Marquette**, who was head of art and production departments at Bruce B. Brewer . . . NEW YORK: Erwin Wasey lost **Charles J. Plume** to Burke Dowling Adams . . . After 11 years ADing at Benton & Bowles, **Ralph Seberhagen** left his senior AD post there for art department at Donahue & Coe . . . **Stuart Bratesman** from AD and copy mgr. at Lever Brothers to vp and creative director for Grant & Wadsworth agency . . . **Sy Sakin**, formerly asst. AD at Young & Rubicam now AD in sales promotion, Grey . . . **Seklemian & North** named **Cary Neale** vp. He's been senior AD there since 1955 . . . **William R. Bowman**'s the new AD at American Home magazine, from Gore-Serwer, where he was senior AD . . . **Lawrence Gayda** at Burke Dowling Adams, leaving vp/AD post at Kudner . . . Sanford Associates' featured illustrator **John T. Craig** now at Ben B. Bliss as AD . . . At Roger Wade Productions: **Frank Furio**, AD, from tv-AD for "Quality Bakers of America;" **Bill Buckley**, production chief, from president of Buckley-Loomis Productions; **David C. Bigelow**, production coordinator, from PM at L. L. Loft Productions and vp at R. C. Bigelow . . . **Harvey Toback**'s the new AD at Zlowe Co., from KGA, Inc. . . . **George Buchanan** is now exec AD at Harris & Whitebrook . . . **Arthur H. Hawkins III** left McCann-Erickson New York for J. Walter Thompson, London . . .

ART & DESIGN ANN ARBOR: After 45 years at University of Michigan **Wells Bennett**, professor of architecture and dean of the College of Architecture and Design, is on retirement furlough. Began it on his 69th birthday . . . BOSTON: Boston University's School of Fine and Applied Arts has added **Hugh R. Townley**, **Arthur Hoener** and **Jack N. Kramer**. Townley's the new asst. professor of sculp-

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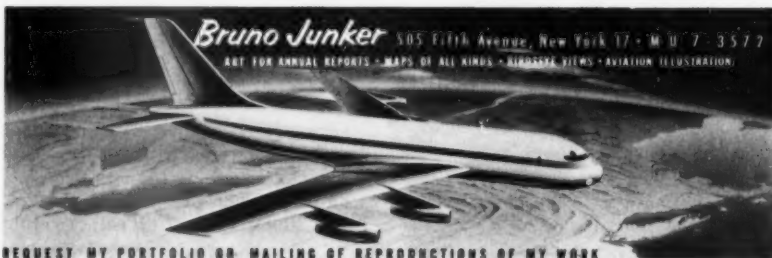
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trade talk

ture and drawing, Hoener to instruct in design department, and Kramer is asst. professor of drawing and painting . . . CHICAGO: John Penson, president of Penson/Tuttle, Inc., industrial design firm, has been appointed a member of Package Designers Council . . . At the Art Institute of Chicago, through Nov. 2, selections from the Mrs. William O. Goodman Collection of European pewter, Gallery G-15; through Oct. 20, Jacques Villon prints, Gallery 13 . . . CLEARWATER, FLA.: Edward S. Barclay, formerly of Fisher Advertising Agency in New York, now here on art staff of WesCO Publicity Services. He'll head the new creative design department at the new Florida agency . . . DETROIT: Mack Stanley International, Inc. becomes Creative Arts International, Inc. President Robert J. Flemming reports the illustrative photography, art and design departments have been expanded . . . KANSAS CITY: Bob Holloway, AD with Carter Advertising, now with new agency Avery, Reel, Holloway & McDonald. All four principals were with Carter. James A. Avery becomes copy director and a AE. Roy F. Reel, AE. Ward McDonald, production and traffic mgr. Carter suspending activities Dec. 31 at 912 Baltimore, new agency in business there. Three Carter officers to advise new agency—

Charles Carter. Josephine Dahlin and Fred Klemp . . . LOS ANGELES: Color retoucher Max Jaikin has moved his studio from New York to Los Angeles . . . Hy Farber designed Torch of Hope, winged caduceus topped by bowl of flame, for City of Hope National Medical Center. The highly polished black silver piece served as award presentation . . . Millard Sheets, Los Angeles County Art Institute Director, who has just completed ceramic wall tile design for Pomona Tile Co., notes current demand for artists is greatest in world history—"I could put 20 people to work tomorrow if I could get the necessary quality." . . . NEW YORK: Gilbert Darling, general illustration—editorial and ad—now repped by Gilbert Sutton, Inc., 370 Lexington MU 3-7525 . . . Museum of Modern Art offering 12 new Christmas cards plus assortment of older favorites from its collection. On sale now at main lobby, or by mail—11 W. 53 St., New York 19 . . . Diamond Art Studios, leaving 292 Madison Ave. for 10 E. 40 St. and larger quarters . . . Doyle Dane Bernbach did first New York news ad, they say, to use both "eye appeal and nose appeal." Special strawberry-smell-impregnated ink printed 2-color ad for Fairmont Foods Co. of Omaha, appeared in N. Y. Post. Head invited readers to smell the ad, a heap of berries pyramided behind picture of package. AD: Lester Feldman. Photographer: Murray Deutz. Copy: Maurice Flantzman . . . At Pratt Evening School:

get to know

DECORATIVE ILLUSTRATION

and creative into



jack weaver • noted for his creative commentary on the world of children. gold medal winner 1957 philadelphia art directors' show.



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Robert Goldberg, teaching package design; **Irving Taylor**, design and its psychological aspects; **Aaron Burns**, typographic design; **Ambrose Kennedy**, figure notation for layout; **Herbert Roan**, advanced advertising design; **Albert Pucci**, advanced layout rendering; **Adolph Gottlieb**, abstract painting . . . **Bert Greene**, formerly AD for Helena Rubinstein and I. Miller, now vp at Modern Merchandising Bureau, Inc., in charge of newly formed creative dept . . . Eastman Kodak's supersize (18x60 ft.) Colorama, Vacation's End, at Grand Central, was conceived and directed by **Norman Rockwell**. This, reports Eastman, marks a first for a well known artist to use photography on broadest possible scale, to do picture story. Kodak's director of advertising, "**Pete**" **Potter**, originated project. **Jack V. Tarleton**, director of advertising art, and **Rockwell**, and Kodak photos **Ralph Amdursky** and **Charles Baker**, plus 14 adults and children from model agencies and W Hampton Beach, completed team . . . **Spiegel Studios** moved into enlarged quarters upstairs at same location, Hotel Breslin, 1186 Broadway . . . **Aaron Furman Gallery**, 17 E. 82 St., opened this month with an exhibition exclusively devoted to animal sculpture in pre-Columbian and African art. Show called *The Animal Image*, includes, gallery reports, "sophisticated abstraction to subtly modeled realism." Show continues until Nov. 15 . . . **Museum**

of Modern Art, Minneapolis Institute of Arts, and San Francisco Museum of Art, collaborating in presenting exhibition of paintings by Cubist artist, **Juan Gris (Jose Victoriano Gonzalez)**. To open in New York April 2, 1958. **James Thrall Soby** to direct exhibit, **Sam Hunter**, associate director. Soby is writing extensive illustrated monograph to be published by Museum when exhibit opens . . . **OAKLAND, CALIF.**: **Bay Printmakers Society** and **Oakland Art Museum** presenting their third joint print and sculpture exhibit, at the museum. Unusual judges: **Kenneth Patchen**, experimental poet, and **Alan W. Watts**, philosopher and author of books on Oriental thought . . . **PROVIDENCE, R. I.**: **Alexander Nesbit** is new associate professor of advertising design at Rhode Island School of Design—major course is nine-hour workshop-studio-lecture program for lettering and typography . . . **PHILADELPHIA**: Exhibit schedule at **Philadelphia Art Alliance** includes: through Oct. 27, **Everyman's Gallery**, general exhibition; through Oct. 20, **Victor Riu**, sculpture, and **Leo Laskaris**, oils, and **James L. Steg**, prints and drawings; through Oct. 23, **Martin J. Zipin**, casein and oil; through Oct. 27, **Albert Serwazi**, watercolors and oils, and **Jay Robinson**, oil, oil and casein, enamel on copper; through Nov. 3, **Bernard Segal**, sculptured aluminum, and **Rudolf Staffel**, ceramics; through Nov. 17, **Alexander Dobkin**, watercolors, drawings,

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Jersey City 6, New Jersey

trade talk

oils, lithographs, and **Saul Bass**, graphic design; through Nov. 13, **Abraham P. Hankins**, watercolors and ink drawings; through Nov. 24, **Vaughn Flannery**, oils . . . **PORTLAND**: Jantzen Inc. to use fashion drawings by European fashion artist **Rene Gruau**, during its 1958 campaign. Artist is coming to U.S. in late fall to complete series in new campaign—location photography had been used in two recent summerwear campaigns. Agency, Botsford, Constantine & Gardner . . .

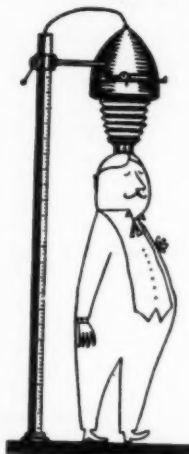
PHOTOGRAPHY Joe Clark, H.B.S.S.

of Detroit now at 20 Bartlett at Woodward, Tulsa 3-3912 . . . **International Color Corp.** of Daytona Beach, Fla. has become **World Color, Inc.** Changed name because conflict of its old name with **International Color Gravure, Inc.**, of New York . . . **Herb McLaughlin** of Arizona Photographic Associates, Phoenix, took cover shot for International Roster of Members of Horseless Carriage Club of America. It's a 1909 Overland owner by **Ray Ricks** of Phoenix . . . Three leaders of the 1958 National Convention of the Photographers' Association of America, to be held in Conrad Hilton Hotel, Chicago, July 20-25, will be program chairmen **Winton B. Medlar** of Spencer, Ia., portrait program; **William W. Carrier, Jr.** of Memphis, commercial program; and **James R. Cooper, Jr.** of Ypsilanti, Mich., industrial program . . . Last month's issue of Impressions, published by Fairchild Graphic Equipment, carried prize pictures from 14th Annual Competition and Exhibition of the University of Missouri School of Journalism—it's a 360 36-page special issue. **Clifton C. Edom**, associate professor of journalism, was guest editor, working with editor **James B. Moore** . . . **Arthur Goodman** has established **Photo-World Service** for 4-color offset advertising, 655 Madison Ave., New York 21, TE 8-7900. Goodman was former PM for Stadium Publishing Corp . . . New **Niko** camera with built-in Universal Viewfinder debuts this month . . .

TV-FILMS Timken Roller Bearing Co.,

world's largest manufacturer of tapered roller bearings, did first network tv show Sept. 23, NBC, a documentary on building Antarctica. Turnpike. Second hour-long spec scheduled Nov. 21, 10 p.m. EST, "The Innocent Years," documentary of Teddy Roosevelt era. **BBD** . . . **Playhouse Pictures** moved into permanent and larger quarters, 1401 N. La Brea Ave., Hollywood 28. Now 7500 sq. ft. for permanent staff of 24. President and owner **Adrian Woolery** expects expansion of animated tv commercials, sponsored business films . . . **Pintoff-Lawrence Productions, Inc.**, New York, has produced its first theatrical film, *The Violinist*, a short

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trade talk

subject, 7-min. film written by **Ernest Pintoff**. P-I produces tv programs and commercials. Pintoff is creator and designer of *Flibus*, short subject in wide screen and technicolor . . . **Caravel Films** opened a new film production center at 20 West End Ave. at 60th St. Its 75x100-ft. main stage is the largest owned by independent production company in midtown area. The center to ultimately consolidate all the company's creative facilities. Studios in Hempstead to be open for all films, but in new studios, tv program series, industrial films and most tv commercials . . . **Parsons Productions**, Hollywood to deliver some \$1.5 million of 30-min. tv films to CBS in eight-month period. Parson's original tv series, *The Gray Ghost*, part of deal. **Jack DeWitt**, story supervisor of series . . . **Robert Lawrence Productions**, New York, producers of filmed commercials, searching for new talent—new faces and new voices. Casting director **Audrey Sammons** the talent scout . . . **Fred Niles Productions** films *Oral Roberts* religious crusade for tv. A unique multi-camera technique, developed by Niles, is used—has four 35mm Mitchell cameras, synchronous with magnetic sound tracks and two Arriflex. Enables partial editing on spot, by camera control . . . **Rosemary Ashton** is new stylist at Transfilm, Inc. She'll also be casting director. Miss Ashton has been in styling and fashion in tv, films and print since 1946 . . . **Dynamic Films** developing a series of 26 film programs for tv, on all aspects of community relations. Produced in cooperation with a national civic magazine and leading national organizations. To be offered to tv stations on sustaining public service basis . . . **Playhouse Pictures** has two animated tv commercials in Fourth International Advertising Film Festival, Cannes, in September. *The Rope*, 1957 medal winner in New York Ad club's 36th annual show, and *Lion Tamer*, a 1957 Ford Dealers Association animated spot commercial . . . **Robert Milford** from commercial producer post at Esty to Kudner Agency as tv producer-director . . . **David P. Kaempfer** with Lynch, Hart & Stockton Advertising as director, tv-radio . . . **MPO**, formed from consolidation of MPO Television Films and ATV Film Productions, one of the largest commercial film firms . . . **John Held**, at Donahue & Coe as tv director-producer. Was asst. radio-tv director at Calkins & Holden . . . **Henry Colman**, now director radio-tv production at Emil Mogul. Was tv-program development director at Theatre, Guild . . .

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booknotes

MODERN APPLIED PHOTOGRAPHY. G. A. Jones. Philosophical Library. \$4.75.

Pocket-sized book, 161 pages indexed, of techniques, from tried and true methods to experimental and possible future developments. Technical background of photography and photographic methods and reproduction are discussed. Subjects include atomic particles, photography in production, recording and analysis of motion, radiography, ultra-violet photography. A bibliography of both books and articles is helpful.

LEARNING TO PAINT IN OIL. Jerry Farnsworth. Watson Gupthill. \$8.

A most interesting book for beginners, not only for the detailed and illustrated teaching, but for the author's comments taken from actual classroom discussion. Book's design is noteworthy. Six full-color plates plus one on wrapper, and liberal b/w plates, showing progression in different subjects, methods.

USING RESEARCH DATA AS LEGAL EVIDENCE. Advertising Research Foundation. ARF subscribers. \$4.50 for extra copies. Regular price \$6.

Explanation of how to use survey research findings as evidence in legal proceedings—in trademark and tradename confusion cases, false and misleading advertising suits, design patent and copyright infringement cases, etc.

CAMERA, June 1957. Rayelle Publications. Philadelphia. \$8.00 per year. Single copies, 70¢.

English language edition of this international publication covers the photograph in graphic art, a 6-page article with full color illustration, by Franco Grignani, and an article on the effect of masking in making color separations, also illustrated in color.

INTERNATIONAL POSTER ANNUAL, 1957. Edited by Arthur Niggli. Hastings House. \$10.95

A cross-section of ideas in visual communications the world over, this 7th edition illustrates in good size and with good printing more than 500 posters from 20 countries, some illustrations in full color. Included are special articles on trends by Karl Gerstner of Switzerland, Hirosho Ohchi of Japan and Richard G. Williams of the United States. For ideas, for stimulation, for simply knowing what's going on around the world in our profession, this book is one of the few musts.

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books

ART AND CIVILIZATION. Bernard S. Myers.
McGraw-Hill. \$9.50.

757-page work, including extensive index and bibliography, of the history and development of the arts, from prehistoric and "modern primitives" illustrations and discussions to art in the modern world. Dr. Myers, professor of art at City College of New York, traces art development as adjunct of social and cultural unfolding of ancient, eastern and western worlds. Eight full-color page plates, 569 halftone illustrations. Jacket design by Abner Graboff.

AMERICAN HERITAGE. August 1957. \$2.95.

Winslow Homer represented by 12 color plates, including cover. These illustrations are for article on his work by Richard M. Ketchum. B/w illustrations of clothes Lincoln wore, in double spread by Douglas Gorsline. Also rare color and b/w plates of historical figures and scenes of Battle of New Orleans—General Andrew Jackson vs. the British redcoats, under General Pakenham. This for article by C. S. Forester. Dorothea Bobbe's piece on Philip Hone's New York, on the 1830s, accompanied by 16 color and b/w plates. ●

creativity

(continued from page 00)

sition that arouses a sense of contradiction rather than leading one along to a new notion of the product.

Recent Parker pen ads showing the new self-filling pen take advantage of the science-fiction feeling, the graceful rocket looming against the Man-into-Space background. This is a beautiful evocation of the atmosphere, which the research can only have recommended be a dramatic statement of the pen's technical advance. Another interesting example of the creative leap toward a new dimension of brand imagery is the Velveta ad explaining the value of Velveta for young mothers. There are many conventional ways to show young mothers, ways many young mothers will not find especially interesting. The new ad showed a pregnant woman, charming, bold, a fairly inspired hinting at the new life in the product, and a lively appreciation of the audience in Parents' Magazine. These creative people are not abashed by research, but relish its goals as defining the current problem. They increase their understanding of their own communications, and surpass their efforts in new creative solutions. ●

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NEW BOOKS

157. **Photo Journalism.** Arthur Rothstein. For photographers and students. Covers AD, picture editor, news and feature photography, equipment and technique, ethics and the law, etc. Author, technical director of photographic operation of Look magazine, includes over 200 outstanding news and feature pix. \$5.95.

158. **Life Photographers, Their Careers and Favorite Pictures.** Stanley Rayfield. Designed by Bernard Quint. 10 1/4 x 14 volume has double spread apiece for each of Life magazine's 40 photographers selected for the volume. Short biographies, high points of career, photographers' own selections of representative work. Also, a double spread on techniques at Life. \$5.

ANNUALS

146. **35th Annual of Advertising and Editorial Art and Design 1956.** The Art Directors Club of New York show catalog has 395 pages (including ads and index) of handsome format designed by George Giusti. Cover design by Giusti in white, black and yellow. Many of the 527 illustrations are in full color. Also included: a condensation of papers given at First Visual Communications Conference. \$12.50.

156. **International Poster Annual, 1957.** Edited by Arthur Niggli. A cross-section of poster design ideas and art the world over. Large, well printed illustrations of 500 posters from 20 countries plus critical analysis of trends by three authorities. \$10.95.

ART

145. **American Painting Today.** Edited by Nathaniel Pousette-Dart. A cross section of contemporary art, this includes 155 selections, four in color, by 14 museum directors. Artists express their philosophy—a paragraph each. Editor discusses experiments, developments and influences in contemporary art. An article on how professionals see their work. A series of quotations from writers on art. Lists of national art and artists organizations, art periodicals, suggested readings. Reference index of artists, galleries, museums and collectors. \$8.50.

149. **Handbook of Early Advertising Art.** 3rd edition. 2 volumes. A volume of pictorial material and a volume of typographical material, art in the books offered for reproduction free of charge or permission. The pictorial volume contains mostly Colonial and 19th century advertising art. Has 1790 illustrations, including 16 new plates of industrial and business illustrations and 336 full-page plates of rare pictorial material. Typographical volume has 311 full-page plates of type faces, ornaments, etc. and a new collection of 64 plates of initials, alphabets and decorative letters. The set, \$18.50. Each volume, \$10.

153. **The Artist's Handbook of Materials and Techniques.** Ralph Mayer. Revised and Enlarged Edition. Thorough discussions of all materials and techniques, plus an appendix of tables, use of formulas, etc., and bibliographies for painting, sculpture and printmaking. \$6.75 illustrated. \$5.25 text.

154. **Art Archives.** Edited by Harry C. Coffin. Over 500 line illustrations of historic periods, events, activities, persons and places, all for unrestricted reproduction in advertising and publishing. An introductory page lists aids on how-to-use, for example, for line reproduction in black, in color, with overall screen in one color, etc. An alphabetical cross-reference index is included before the main body of spiral-bound coated paper pages. \$10.

155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

LAYOUT

137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of *Lettering Art in Modern Use*, Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$15.

126. **Practical Handbook on Double-Spreads in Publication Layout** by Butler, Likeness and Kordek. Fourth in a series of handbooks on pub-

lication layout. Illustrates and discusses problems and techniques in double-spread layouts. 92 pages. Paper back. \$3.75.

PHOTOGRAPHY

148. **The Nude.** Andre De Dienes. Examples of author-photographer's work number about 100 b/w plates. Foreword by Norman Hall, editor of *Photography*. Preface by De Dienes explains method of work, philosophy. Nudes are photographed indoors, out of doors, on the terrace, on sea shore. Also composite pictures. \$6.95.

PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

140. **The Picture Book of Symbols.** Ernst Lehner. Over 1000 symbols, designs, pictographs, sigils, emblems, and ideograms. All subjects. Paper \$1.25. Cloth \$3.

150. **Signatures and Trademarks.** Rand Holub. Page commentaries by Michael Roth on 51 pages of roughs, revisions of roughs, working drawings and some finished pieces. \$2.75.

152. **The Television Commercial.** Revised and Enlarged Edition. Harry Wayne McMahon. The author, a tv commercial consultant, was vp in charge of tv commercial production and a member of the creative plans board at McCann-Erickson, New York. His book discusses all phases of television commercials and uses examples of actual jobs to illustrate points. \$6.50.

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(continued from page 63)

geous in the use of imagination and talent." Gould advised artist-designers to "interpret and evolve a method of communication devoid of frills, flourishes and rococo thinking."

ASID convention Oct. 17-20 in Ojai

American Society of Industrial Designers will hold their annual national convention at Ojai Valley Inn, Ojai, Calif. Oct. 17-20. Under the major theme, Designing the Next 100 Years, convention sessions will deal with: A scientific analysis of the world's resources and needs, by three scientists from California Institute of Technology, Dr. Harrison Brown, Dr. James Bonner and Dr. John Weir. A panel and discussion of A New Look at Consumers, Marketing and Product Planning, by Dr. Maurice Rappaport, head of Behavioral Sciences Research, Stanford Research Institute; Arthur N. Becar of ASID, manager of industrial design at General Electric Company's appliance and television receiver division; Anthony Morrow, ASID, of Dave Chapman's Design Research Inc., Chicago.

Harry Greene, convention chairman and president of the host Southern California chapter, ASID, and national president Jay Doblin will be luncheon speakers Oct. 17.

Stephen Bosustow, president of UPA Pictures, Inc., Hollywood, to be dinner speaker Oct. 17, will discuss visual communications arts and new experimental films. Studies of the 1957 Milan Triennale will be shown at an Oct. 18 breakfast, followed by panel and discussion of Vendors' Supplied Design Services, by ASID speakers and Franklin Q. Hershey, head of Kaiser Aluminum industrial design department. Dr. Karl E. With, art professor at UCLA, will be the luncheon speaker Oct. 18. His subject, Training of a Designer. A panel discussion on design education will follow. Included on that list of speakers: Sal Merendina and Jay Doblin of ASID and Edwin A. Adams, respectively representing University of Southern California, Illinois Institute of Technology, and Art Center School of Los Angeles.

At a reception to be held the evening of Oct. 18, the society will pay tribute to Walter Dorwin Teague, ASID, for his contributions to the profession. Charles Luckman, partner in one of the country's largest architectural and engineering firms and formerly president of Lever Bros., will speak on Promotion in the Creative Professions.

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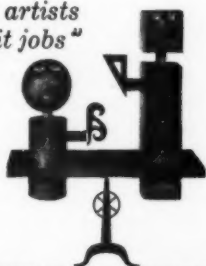
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TV-film

(continued from page 72)

sonality stands or sits in one spot are good examples of this saving. Savarin's Jinx Falkenberg, Nytol's Walter Abel, Basil Rathbone, Katherine Murray, Revlon's Barbara Britton, The kid spots featuring Mickey Mantle, Duke Snider and many more—all are shot with hanging 'mikes'. All are as effective as testimonial spots can be. Having the 'on camera' personality walk up to a blackboard or a trick shelf where product or words play the main part is no great accomplishment. Such transitions from 'lip sync' sequences to product shots can be achieved quite effectively by utilizing camera movement, astute cuts, or matched scenes that form good composition and rhythm of one sequence to another.

The Actor

A fearful word to many clients is the word "actor." Whether 'on camera' or 'off camera' the actor involved in TV spots is looked upon as an insatiable creature gobbling up all kinds of monies in session payments, unit compensation and, most dreaded of all, residual or re-use fees.

Most agency personnel are well aware of this situation. But not all agency creators have considered using a portion of an actor's body other than his or her face to focus attention upon a product. Thus the actor is not identified with product and costs are reduced accordingly. An excellent example of this is the famous female hand and long match stick of the Philip Morris spots. The hand gimmick is clever, effective, much more suggestive than seeing entire body or face, and it is cheaper for producer, agency, and client.

Here again original concept must dictate proper form.

There are many, many rules, stipulations, prerequisites which affect budget and therefore affect concept. It would be wise to secure from the film guilds and unions their working conditions as a guide. The unions are anxious to cooperate.

Though many agency craftsmen raise their eyebrows at the provisions set forth in union by-laws, we must point out that each and every stipulation was hammered out by the respective craft memberships as a result of some infringement upon their dignity as skilled human beings. We have come to regard our unions, guilds, associations as part of the American heritage of ever higher standards of living. And it is within this framework that we must think when we create TV spots.

ANY OPENINGS?



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DIRECTIONS by Stephen Baker



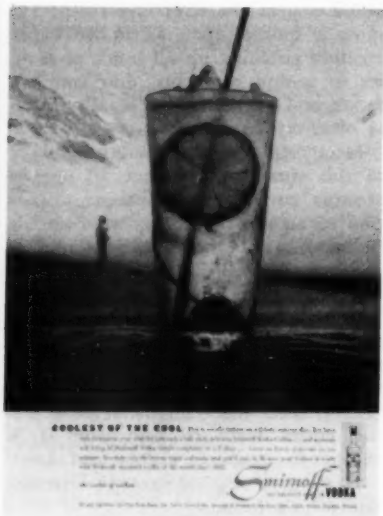
smart or corny?



These two advertisements appeared recently in the same publications, obviously trying to reach the same audience.

Apparently, the advertiser of Gordon's, much impressed by the rags to riches story of Smirnoff vodka, decided to try selling his fine dry gin in a similar highbrow manner. Is he succeeding in doing that?

The two ads have plenty in common. Both have excellent photography. Both feature outsize glasses, filled with enticing drink mixtures. Both play down the size of the gentleman in the picture. The stylized poses of the models sug-



gest that both photographers are endowed with a feeling for design.

Yet one of the two seems to fall short of the mark. The smart, sophisticated appeal that makes the Smirnoff ads sure-fire with a certain class of people just isn't there in the Gordon's ad.

The two ads offer a good example of the principle that it doesn't matter so much what your props are as what you make of them. That's where the subtle difference comes in, making one ad seem tasteless and hackneyed, another ad, using pretty much the same gimmicks, smart and unusual.

The point is, it's okay to fool the reader (or television viewer) as long as he knows he is not expected to take as gospel what he sees. Nobody in his right mind would go out and place a tall vodka drink smack in the middle of a glacier. The reader knows he is not asked to take the subject literally, only to get an impression of what the advertiser is trying to tell him while giving him a tasteful picture to look at. His intelligence is played up, not down—the humor here is on a higher level that only we, drinkers of vodka, can appreciate.

In contrast, the Gordon's ad is neither fish nor fowl, neither realism nor fantasy, but a hodge-podge of the two distributed all wrong. The cocktail glass, defying all laws of perspective, is monstrously larger than the boat's navigator (this kind of forced overstatement of the advertiser's product is as old as advertising itself). The glass floats on the water, but the boat does not. In addition, the shock value of using seemingly unretouched photography to show the impossible (as Smirnoff does) is ignored; the paste marks may not show, but the reader certainly can sense them.

So, although the elements in the two ads are much the same, the effect isn't. The way the Gordon's ad is put together, it is no more highbrow in its appeal than a picture of a husky chap watching television in his undershirt while drinking beer out of a twelve-ounce can.

One of a series of effective illustrations created by Interstate for an advertiser . . .



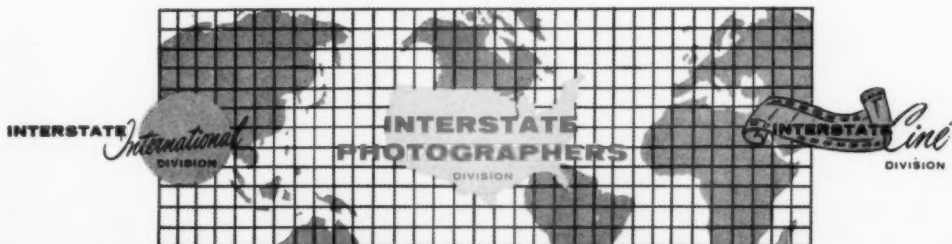
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